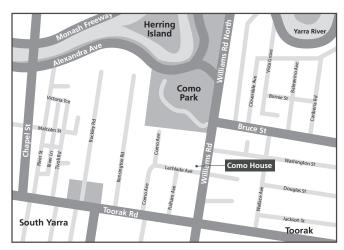
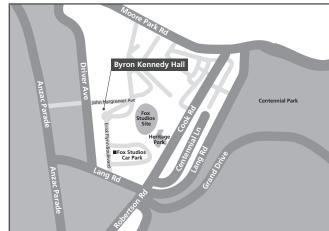
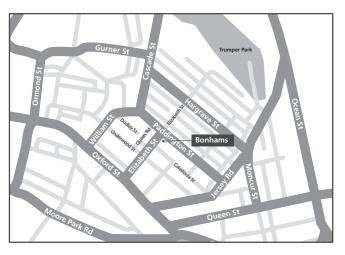


Maps



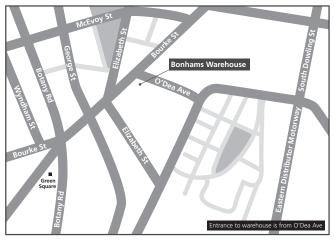


Como House



Bonhams Paddington Office

Byron Kennedy Hall



Bonhams Waterloo Warehouse

Sale Information

To be read together with Bonhams Notice to Bidders located at the back of the catalogue.

A Guide to Buying at Auction

There are many ways in which the prospective bidder can take advantage of the pre and post sale service that Bonhams provides.

Online Catalogue

Prior to the previews all Lots are available to be viewed online at www.bonhams.com/22199 The website search facility allows you to view the sale Lot by Lot, and keyword searches can be entered to find specific items.

Condition Reports

Condition Reports are available upon request.

Sale Information

Whether you are a first time or seasoned buyer at auction, our aim is to make your buying experience at Bonhams as simple and as quick as possible. Before attending the Sale, please make sure you have read and understood the following special arrangements.

How to bid

Registering To Bid In Person

Prior to bidding in the sale, you will need to register your details with us. To minimise queuing on the day of the sale, we would strongly encourage you to register with us in advance. This can be done in one of the following ways:

- 1. At the preview
- 2. Contacting our customer service team
- 3. Online at www.bonhams.com/register

To register you will be required to provide proof of identity and address, Credit or EFTPOS/Debit card or a bank reference. You will also be asked for an email address so that we are able to communicate with you as quickly as possible if your bids are successful. Once you have registered, you will be issued with a paddle number with which to bid — please keep your paddle number safe with you at all times.

Absentee Bidding

If you are unable to attend the sale, you can leave an absentee bid. Simply fill out an absentee bidding form (available on the Registration desk or Information desk at the viewing venues or at the back of the catalogue) stating which Lot(s) you are interested in, and the maximum amount you would pay to secure it (them), (excluding the Buyer's Premium) the Auctioneer will then bid on your behalf. The lot will be bought as cheaply as possible subject to any other bids. To leave a bid via the internet please visit www.bonhams.com

Telephone Bidding

This can be arranged on items with a low Estimate above \$1000 through our customer services team, at the registration desk or directly with a specialist. You may be asked to leave a covering bid – this is a pre-arranged bid amount that a Bonhams staff member may execute on behalf of a telephone bidder in the event that a telephone bidder cannot be contacted in time.

Bids/Customer Services, Sydney +61 (0) 2 8412 2222 +61 (0) 2 9475 4110 fax

Bids/Customer Services, London +44 (0) 20 7447 7447 +44 (0) 20 7447 7401 fax

Online Bidding

Online bidding will be available for the auction. For futher information please visit: www.bonhams.com/22199

Buyer's Premium

A Buyer's Premium of 22% plus GST will be added to the Hammer Price on all lots.

Export/Trade Restrictions

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The refusal of any import or export or CITES license(s), any delay in obtaining such license(s), or any limitation on your ability to export a Lot shall not permit the rescission of any sale nor allow any delay in making full payment for the Lot.

Payment

Please note that payment for purchases is due by 4.30pm on Tuesday 13 May 2014.

Payment can be made in person at Byron Kennedy Hall on 11 and 12 May. After this, payment will take place at our Paddington office from Tuesday 13 May, 9am to 5pm, and at our Waterloo warehouse from Wednesday 14 May, 9am to 5pm.

Bank Transfer - Payment can be made by bank transfer, details of which will be on invoices or can be obtained by contacting our Customer Services departments. Please ensure that you either include the sale and lot number, your name or customer number in the reference field.

Account Name: BONHAMS 1793 LTD AU-CLIENT AC Account Number: 078193002 Branch Name: Sydney Exchange Centre SWIFT: HKBAAU2S Bank Name: HSBC Bank Australia Ltd BSB: 342011



BPAY - Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

EFTPOS / Debit Cards - There is a 1.6% surcharge on the total invoice value when using non-Australian bank issued Debit cards.

Credit cards - We accept Visa, Mastercard and American Express. A surcharge on the total invoice value will apply, for American Express this is 3.1%, for Visa and Mastercard, 1.6%. Credit cards without a chip and pin are restricted to a limit of AU\$5000. Please note that only credit cards bearing the buyer's name can be used for any purchases, with only one attempt to be made on any one card.

Cash or traveller's cheques - We will accept cash payment in Australian Dollars or traveller's cheques up to a maximum amount of \$8000 for lots purchased by you in this sale.

Cheques/Bank Transfers - Personal cheques drawn on an Australian branch of a bank or building society: all cheques must be cleared before collection of your purchases.

Bankers draft/building society cheque: if you can provide suitable proof of identity we will allow you to collect your purchases once the monies are cleared.

For Payment Please Contact: +61 (0) 2 8412 2222 +61 (0) 2 9475 4110 fax

Collections

Items can be collected from Byron Kennedy Hall on Sunday 11 May during the auction and Monday 12 May from 11am. From Wednesday 14 May collections will take place from 9am to 5pm at:

Bonhams Unit 14 888 Bourke Street (entrance on O'Dea Avenue) Waterloo NSW 2017

Storage

Please note storage charges will apply from Monday 26 May 2014.

Daily storage charge per lot \$50 plus GST

Collection of the lots will take place only after settlement of all duties, storage charges, and any other sums due to Bonhams.

Lots must be paid for before collection can be arranged. When you have made payment, we will issue you with a 'Buyer Collection' note, which you will need to present at the time of collection as proof of purchase. Please keep your 'Buyer Collection' note in a safe place.

You will need to provide photographic evidence of identity (driver's licence, passport) together with a Bonhams collection note in order for Bonhams to release your items to you.

If you are sending an agent on your behalf to collect your purchases, they will need to bring:

- 1) an original letter of authority from you confirming the name of your agent
- 2) the original purchase release form provided by Bonhams (issued to you upon payment of the item)
- 3) The agent must bring a form of photographic ID at the time of collection.

Lots are at the buyer's risk from the fall of the hammer. It is strongly advisable that overseas purchasers and absentee bidders make arrangements regarding collections in advance.

Deliveries/Shipping

For delivery and shipping enquiries please contact:

Henry Sisley +61 (0) 2 8412 2222 henry.sisley@bonhams.com





Introduction

I was introduced to Aboriginal art in the early 1980s when my friend Dr Ron Fine took me to the Hogarth Galleries in Paddington. After some lively discussion with Clive Evatt, the Hogarth Galleries director, I bought my first painting - a work by Dick Nguleingulei Murrumurru which is in the present collection. Evatt was not only a dealer but a scholar and I was impressed by his explanation of the background of the painting. After that I began researching Aboriginal art and bought all the books which were available at the time. It was interesting that some of the earliest publications on Aboriginal art were written by foreign authors, such as Roman Black and Karel Kupka. They were soon joined in print by Australian scholars such as Jennifer Isaacs and Judith Ryan - I acquired all their books and used them as reference before I bought any artwork.

My initial purchases were bark paintings and carvings, Hogarth Galleries was a fertile source as were the regular auctions of Lawsons at the Rocks. I bought many Oenpelli paintings as I was fascinated by the X-ray style in which internal organs were represented as it reminded me of pictures in 15th century anatomical books.

Another source of paintings in those early days was the Aboriginal Artists Gallery in Kent Street, Sydney. It was there that I met Gabriella Roy who became my advisor and friend. It was Roy who introduced me to many influential people associated with Aboriginal art - Jennifer Isaacs, Judith Ryan, Sandra Holmes, Geoffrey Bardon and Mary Macha among others.

My early collecting took its form from several key focuses. Roy had encouraged me to collect paintings of members of specific families, and I chose to follow the works produced by the Marika and Maymurru families. I also concentrated on the work of Yirrawala for many years as he was an important painter, known overseas and acquiring the title of the "Picasso of Arnhemland". I bought some of his works from Sandra Holmes, with whom I had discussions and read her book about him.

I don't remember which Papunya painting I bought first, but some of my early acquisitions were from Geoffrey Bardon and are illustrated in his book. I had many conversations with Bardon and his wife; they were both uniquely visionary in starting a new art movement, taking it from sand to canvas and thus enriching the world aesthetically and solidifying Aboriginal culture and meaning for posterity. Many paintings in this collection have travelled overseas for inclusion in a variety of exhibitions.

I sought out works of historical and cultural significance, in many ways mapping the evolution of Aboriginal art: from the Hermannsburg School paintings with their westernised portrayal of the landscape, through to Butcher Joe Nangan's drawings from Broome demonstrating an interesting variation of aboriginal dance rituals with a whimsical twist, to Trevor Nickolls and the Queensland school of painters with their urban influences.

It has been a wonderful privilege and enriching experience to collect Aboriginal art from such a wide period but especially from the start of an artistic movement and to have met some of the artists involved. My wife and I enjoyed comparing, discussing, arguing and eventually deciding which works to hang where around the house. I hope that these paintings will bring as much pleasure to others as they have to us.

Milton Roxanas

David Daymirringu Malangi (1927-1999)

Gurrmirringu, The Great Ancestral Hunter, c.1960 descriptive label attached verso natural earth pigments on eucalyptus bark 79.0 x 48.0cm (31 1/8 x 18 7/8in).

\$4,000 - 6,000

PROVENANCE
The Collection of Dorothy Bennett, Darwin
Lawsons, Sydney, April, 1988
The Collection of Milton and Alma Roxanas, Sydney

Malangi inherited the authority to paint the Gurrmirringu story from his father and it is the most prevalent theme in his ouevre. It tells of how death came to the Manharrngu people and the origins of the mortuary ceremony. The central episode occurs under a white berry tree (Wurrumbuku) where Gurrmirringu, the great hunter was resting by a waterhole. Whilst cooking his daily catch, Darrpa, the brown snake, appeared from the roots of the tree and with a venomous bite, killed him.

In this rendition, Malangi depicts the hunter decorated with fine rarrk body paint, bent elbows and surrounded by his weapons as well as the yams and nuts collected whilst on his hunt. The fine white ochre stipling filling in the background represents the fruits of the white berry tree under which he sat. Though these elements are typically associated with the moment of burial itself, the deceased hunter's legs are usually outstretched. Here, one is bent and resting on the knee which may suggest it is the moment prior to his death. Malangi perfectly captures the imposing figure of the great hunter, with his large body and powerful limbs taking up the majority of the composition. The fine, vertical brushstrokes and the stippling filling the background of the work create a shimmering effect which was a typical technique used to convey the spiritual nature of an event or theme and clearly set it in an Ancestral realm.

Cf. For a similar example see *Gurrmirringu, the Great Ancestral Hunter*, late 1960s, in S. Jenkins (ed.), *No Ordinary Place: The Art of David Malangi*, Canberra: National Gallery of Australia, 2004 pl.2, p.61; for a detailed description of the Gurrmirringu myth see L.A. Allen, *Time Before Morning: Art and Myth of the Australian Aborigines*, Rigby Australia, 1976, pp.180-185







2 Dick Nguleingulei Murrumurru (1920-1987)

Goanna and Frilled Neck Lizard, c.1970 natural earth pigments on eucalyptus bark 69.5 x 26.5cm (27 3/8 x 10 7/16in). \$1,500 - 2,500

PROVENANCE

Church Missionary Society, Gunbalanya (Oenpelli), Northern Territory (label attached verso, cat.ON60)

Hogarth Galleries, Sydney

The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1998

3 Lofty Bardayal Nadjamerrek (1926-2009)

Untitled (Mimihs), c. 1970 natural earth pigments on eucalyptus bark 67.0 x 23.0cm (26 3/8 x 9 1/16in). **\$2,500 - 4,500**

PROVENANCE

Church Missionary Society, Gunbalanya (Oenpelli), Northern Territory (label attached verso, cat.OE01/NA11)

Aboriginal Arts Australia, Perth

The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1982

The Church Missionary Society label attached verso reads: 'The tiny match-thin mimis and namorodos live in the escarpments around Oenpelli and beyond. Paintings of these spirits can be seen in the natural rock galleries and caves which abound in the escarpments.

Mimis are friendly little souls which live in the rocks by day because they are very shy. At night they blow a hole in the rocks and come out to sing and dance, fish and hunt and make love. Towards dawn they go back into the rocks and pull the door shut after them.

Namorodos also live within the rocks but they are unfriendly and violent, with long finger nails which they can flick off into a victims heart. For this reason Aboriginals avoid going near the escarpment at night.

Mimis taught Aboriginals everything they know in the way of hunting, fishing, rock painting, ceremony and medicine. They taught these things first to the medicine men of the tribes, who passed on the knowledge as men became initiated.'

4 Yirawala (circa 1897-1976) Untitled (Mimih Spirit), c.1970 natural earth pigments on eucalyptus bark 71 x 31cm (27 15/16 x 12 3/16in). \$8,000 - 12,000

PROVENANCE Sandra Holmes, Sydney The Collection of Milton and Alma Roxanas, Sydney

5 Yirawala (circa 1897-1976) Lumaluma, c.1970 natural earth pigments on eucalyptus bark 64.0 x 33.0cm (25 3/16 x 13in). \$8,000 - 12,000

PROVENANCE Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney

A dynamic and vital form, this rare manifestation of the subject *Lumaluma* pulses with energy and ceremonial import. Unfettered by axe or spear in this rendition, Yirawala has instead adorned the giant with full body design and power bags (woven dilly bags containing sacred objects) at his neck. As noted of the subject by Wally Caruana when describing Bobby Barrdjaray Ngainjmirra's *The Myth of Luma Luma*: 'The chronicle of the giant Luma Luma is one of the apical creation dramas of Kunwinjku and Kuninjku peoples of western Arnhem Land for it relates to the coming of sacred power, Mardayin, and the establishment of ritual practices and initiations, such as the Kunapipi, Wubarr, and eventually the Lorrkon burial ceremonies. Lumaluma also introduced the ritual paraphernalia and the sacred clan patterns that are painted onto these objects and onto the torsos of the ceremonial participants, as well as onto sheets of bark today.'



4



6 David Milaybuma (circa 1938-1983)

Namangwari, 1981 natural earth pigments on eucalyptus bark 137.0 x 65.5cm (53 15/16 x 25 13/16in). \$800 - 1,200

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.K341/SRR)
Aboriginal Artists Gallery, Sydney
The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1987

/ Artist Unknown [Gunbalanya (Oenpelli)]

Kangaroo natural earth pigments on eucalyptus bark 62.0 x 43.0cm (24 7/16 x 16 15/16in). \$300 - 500

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

8 Dick Nguleingulei Murrumurru (1920-1987)

Untitled (Kangaroo) inscribed verso with artist's name and cat.D928/OUR natural earth pigments on eucalyptus bark 112.0 x 50.0cm (44 1/8 x 19 11/16in).

\$2,500 - 3,500

PROVENANCE

Hogarth Galleries, Sydney
The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1981

9

Jimmy Nakkurridjdjilmi Nganjmirra (circa 1917-1982)

A Plains Kangaroo descriptive label attached verso natural earth pigments on eucalyptus bark 85.0 x 42.0cm (33 7/16 x 16 9/16in). \$700 - 1.000

PROVENANCE

Church Missionary Society, Gunbalanya (Oenpelli), Northern Territory (label attached verso, cat. H140) Lawsons, Sydney, June, 1986 The Collection of Milton and Alma Roxanas, Sydney

10

Anchor Barrbuwa Wurrkidj (circa 1924-1977)

Crocodile swimming, 1960s natural earth pigments on eucalyptus bark 86.0 x 59.0cm (33 7/8 x 23 1/4in). \$500 - 800

PROVENANCE

Bindi Art, Northern Territory (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

11

Artist Unknown (Oenpelli)

Rock Wallabies natural earth pigments on bark 74.0 x 52.0cm (29 1/8 x 20 1/2in). \$500 - 700

PROVENANCE

Church Missionary Society, Gunbalanya (Oenpelli), Northern Territory (label attached verso, as 'Najordo') Lawsons, Sydney, February, 1989 The Collection of Milton and Alma Roxanas, Sydney

















12

David Milaybuma (circa 1938-1983)

Nawarran (Öenpelli Python) and Mimih Spirit, 1987 natural earth pigments on eucalyptus bark 137.0 x 74.0cm (53 15/16 x 29 1/8in).

\$2,000 - 3,000

PROVENANCE

Aboriginal Artists Gallery, Sydney
The Collection of Milton and Alma Roxanas, Sydney, acquired from
the above in 1988

13

John Mawurndjul (born circa 1952)

Ngalyod the Rainbow Serpent, 1985 inscribed verso with artist's name, language group, title, location and Maningrida Arts & Crafts cat.K190 natural earth pigments on eucalyptus bark 138.0 x 69.0cm (54 5/16 x 27 3/16in).

\$3,000 - 5,000

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.K190)
Lawsons, Sydney, December, 1986, lot 338
The Collection of Milton and Alma Roxanas, Sydney

The Manigrida Arts & Crafts label attached verso reads: 'NJALJOD - The Rainbow Serpent. The Rainbow Serpent occurs as a highly-important figure in the mythology of many Aboriginal groups. The nature of NJALJOD varies tremendously from myth to myth and site to site. NJALJOD is in some myths male or neuter, while in others it is specifically female. The 'mother one' Rainbow Serpent is most often associated with an increase of species. As well as being bi-sexual, depending on the site, NJALJOD can be regarded as either belonging to the Dhuwa or Yirridja moieties. It can be benign or highly-dangerous. Some sites are tabu (sic), except for elders to approach, other sites may even be favourite hunting or swimming places. Only clever men (marrgidjbu) can see the Rainbow Snake in his dreaming places. The Rainbow Serpent can still take other forms sometimes appearing as a buffalo or kangaroo.....a clever man will see past this disquise.'

14

Yirawala (circa 1897-1976)

Body Design [Sacred Mardayin Ceremony], c.1962 inscribed verso with artist's name and title natural earth pigments on eucalyptus bark 57.0 x 24.0cm (22 7/16 x 9 7/16in).

\$10,000 - 15,000

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, purchased from the above in 1988

Cf. For similar examples see pls.29-32 from the Maraian series in Sandra Le Brun Holmes, *Yirawala: Painter of the Dreaming*, Sydney: Hale & Iremonger, 1994

Dr Luke Taylor describes the Mardayin ceremony as dramatising 'the spiritual continuities between initiates, the ancestral beings and their sacred lands. The intiates are painted with highly coloured designs when they are taken to see the sacred objects in these lands for the first time' [Linda Michael (ed.), Djon Mundine, et al, *They are Meditating: Bark Paintings from the MCA's Arnott's Collection*, Sydney: Museum of Contemporary Art, 2008, p.157]. Yirawala painted a series of abstract works depicting the body designs from this ceremony during the 1960s and 1970s. According to Taylor, "The brilliance of these designs is described as *kabimbebme* (literally meaning colour coming out) by some artists; the effect they are trying to achieve is to make the paint 'jump out' at the viewer...The power of the paint was a touchstone of the power of the ancestral beings who wore these designs' (ibid., p.158).



David Daymirringu Malangi (1927-1999)

Manbarrngu (Mortuary Rights) natural earth pigments on eucalyptus bark 82.0 x 49.0cm (32 5/16 x 19 5/16in).

\$1,000 - 1,500

PROVENANCE

Lawsons, Aboriginal Art, Sydney, 13 September, 1994, lot 43 The Collection of Milton and Alma Roxanas, Sydney

16

Dawidi (circa 1921-1970)

Wagilag Sisters, 1964 natural earth pigments on eucalyptus bark 81.0 x 40.0cm (31 7/8 x 15 3/4in).

\$2,000 - 3,000

PROVENANCE

Milingimbi Methodist Mission, Northern Territory (label attached verso) The Collection of Milton and Alma Roxanas, Sydney, acquired in 1988

17

Attributed to Dawidi (circa 1921-1970)

Wagilag Sisters, 1960s descriptive label attached verso natural earth pigments on eucalyptus bark 68.0 x 46.0cm (26 3/4 x 18 1/8in).

\$800 - 1,200

PROVENANCE

Aboriginal Arts Australia, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in August 1989

18

Peter Banjurljurl

Untitled (Fishing Story) inscribed verso with artist's name natural earth pigments on eucalyptus bark 94.0 x 49.0cm (37 x 19 5/16in).

\$600 - 800

PROVENANCE

Maningrida Arts & Crafts, Northern Territory The Collection of Milton and Alma Roxanas, Sydney

19

David Daymirringu Malangi (1927-1999)

Manarrnggu Mortuary Rites natural earth pigments on eucalyptus bark 78.5 x 41.5cm (30 7/8 x 16 5/16in).

\$1,000 - 1,500

PROVENANCE

Lawsons, Sydney, 1990

The Collection of Milton and Alma Roxanas, Sydney

20

John Bulun Bulun (circa 1946-2010)

Dakaljitbarra natural earth pigments on eucalyptus bark 115.0 x 63.0cm (45 1/4 x 24 13/16in).

\$1,000 - 1,500

PROVENANCE

Hogarth Galleries, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

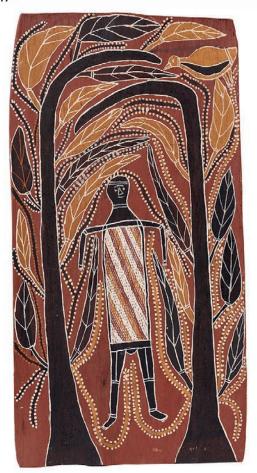


15













George Garrawun (1945-1993)

Barndar the Tortoise and Garritjar the Snakes inscribed verso with artist's name, language group and title

natural earth pigments on eucalyptus bark 69.0 x 27.0cm (27 3/16 x 10 5/8in).

\$300 - 500

PROVENANCE

Lawsons, Sydney, December, 1987 The Collection of Milton and Alma Roxanas, Sydney

22

Philip Gudthaykudthay (born 1935)

Wagilag Sisters, 2003 inscribed verso with artist's name natural earth pigments on eucalyptus bark 141.0 x 48.0cm (55 1/2 x 18 7/8in). \$1,500 - 2,500

PROVENANCE

Bula'bula Arts, Ramingining, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Philip Gudthaykudthay, My Art, My Country, Aboriginal and Pacific Art, Sydney, 16 October - 7 November, 2003, cat.4 (illus. invitation)

23

England Banggala (circa 1925-2001)

Untitled (Creation Story), 1984 inscribed verso with artist's name and Maningrida Arts & Crafts cat.U23/0AR natural earth pigments on eucalyptus bark 59.0 x 130.5cm (23 1/4 x 51 3/8in).

\$800 - 1,200

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso) Lawsons, Sydney, September, 1987 The Collection of Milton and Alma Roxanas, Sydney

The Maningrida Arts & Crafts label attached verso reads: 'BANGALA has depicted an important creation story for the country where he now resides. It is an underwater site on the Cadell River and shows seven representations of the DJINGABARDABIRR or triangular pandanus skirt which was traditionally worn as an item of clothing. These skirts are being sucked underwater by GAPALMA - fresh-water weed, where they later become fish traps.'

24

Jimmy Bapalindi

Yam Feast natural earth pigments on eucalyptus bark 78.5 x 26.0cm (30 7/8 x 10 1/4in). \$300 - 500

PROVENANCE

Howard Island, Eastern Arhem Land, Northern Territory (label attached verso) Lawsons, Sydney, April, 1988 The Collection of Milton and Alma Roxanas, Sydney

25

John Bulun Bulun (circa 1946-2010)

Banda - Long-necked Tortoise natural earth pigments on eucalyptus bark 105.0 x 62.0cm (41 5/16 x 24 7/16in). \$1,000 - 1,500

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso) Hogarth Galleries, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Johnny Bulun Bulun, recent bark paintings from Gamerdi, Maningrida, Hogarth Galleries, 11 - 30 September 1987, cat. 5

The Maningrida Arts & Crafts label attached verso reads: 'Rarrk or cross-hatching represents dry country in the artist's clan lands with channels of fresh water created by Banda, long necked tortoise. Banda travelled to waterhole country known as Djirringi, breaking through the dry place with his head to get to the billabong.

Djulgur are paper-bark trees in Ganalbingu country, shown in flower in Midawarr, late dry season, around August.'

26

George Liwukang Bukulatjpi (circa 1927-2007)

Untitled (Sea Creature Totems) natural earth pigments on eucalyptus bark 146.5 x 52.5cm (57 11/16 x 20 11/16in). \$300 - 500

PROVENANCE

Lawsons, Sydney, 17 September, 1996, lot 29, as Likuakon The Collection of Milton and Alma Roxanas, Sydney

The Elcho Island label attached verso reads: 'In the 'Dreaming' the spirit hero, Djanggawul, voyaged across the Gulf of Carpentaria from the island of Bralku (where the spirits live), with his two women and his pet goanna. On the way they saw many strange creatures in the sea, as well as fish, and Djanggawul named each one with the names they bear today and made up songs about them to be sung by future generations of Aboriginals.

In the centre of this painting is a huge crayfish with small lobsters and fish surrounding it. Sea berries and food for the fish is also shown. He made some these creatures totems for the Liagalawamirri Tribe.'

27

Wakuthi Marawili (circa 1921-2005)

Untitled (Baru the Crocodile) inscribed verso with artist's name natural earth pigments on eucalyptus bark 130.0 x 56.0cm (51 3/16 x 22 1/16in). \$800 - 1,200

PROVENANCE The Collection of Milton and Alma Roxanas, Sydney

28

Artist Unknown (Yirrkala)

Turtle

various inscriptions verso; descriptive label attached verso natural earth pigments on eucalyptus bark 39.0 x 73.5 cm (15 3/8 x 28 15/16in).

\$400 - 600

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

29

Artist Unknown (Yirrkala)

Untitled (Totemic Creatures) natural earth pigments on eucalyptus bark 70.0 x 39.5cm (27 9/16 x 15 9/16in).

\$400 - 600

PROVENANCE

Lawsons, Sydney, March, 1990 The Collection of Milton and Alma Roxanas, Sydney



Charlie Matjuwi Burarrwanga (born circa 1925)

Untitled (Mardayin) natural earth pigments on eucalyptus bark 168.0 x 44.0cm (66 1/8 x 17 5/16in).

\$1,500 - 2,500

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.MATJ 27)

Hogarth Galleries, Sydney

The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in March, 1990

The Maningrida Arts & Crafts label attached verso reads: 'The artist has painted symbolic representations of sacred ceremonial items known as MARDAYIN associated with his clan lands at MUTTA MUTTA.'

31

John Mandjuwi (1935-1999)

Wurrkadi, 1994 inscribed verso with artist's name, date and Elcho Island Arts cat.11/9538/MAN natural earth pigments on eucalyptus bark 114.0 x 47.0cm (44 7/8 x 18 1/2in).

\$1,000 - 1,500 PROVENANCE

Elcho Island Art & Craft, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by a certificate from Elcho Island Art & Craft which reads: 'The animals in this painting are Wurrkadi. They can been seen entering and leaving the small holes where they live. The lines with the white dots are the tracks in the sand. The white cross hatching surrounding each Wurrkadi is Gulaka yam which they have been eating and the remains are around them on the ground.

The yellow, red and black cross-hatching represents the grooves on the ground made by the rain or sea water. The two lines with white dots at the top and bottom of the bark represent Gundirr edible white clay and are really people from the past.'

32

Jimmy Wululu (circa 1936-2005)

Eeltail Catfish, 1988 natural earth pigments on eucalyptus bark 81.5 x 37.0cm (32 1/16 x 14 9/16in). \$500 - 700

PROVENANCE

Lawsons, Sydney, March, 1990 The Collection of Milton and Alma Roxanas, Sydney

33

Philip Gudthaykudthay (born 1935)

Badurru (Hollow Logs) natural earth pigments on eucalyptus bark 101.0 x 45.0cm (39 3/4 x 17 11/16in). \$2.000 - 3.000

PROVENANCE

Lawsons, Sydney, December, 1986, lot 358
The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by biographical and descriptive notes

34

Jimmy Wululu (circa 1936-2005)

Niwuda - Yirritja Honey inscribed verso with artist's name and title natural earth pigments on eucalyptus bark 126.0 x 63.0cm (49 5/8 x 24 13/16in).

\$700 - 1,000

PROVENANCE Hogarth Galleries, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by biographical and descriptive notes

35

Tommy Steel (born 1940)

Waterlily Roots, 2003 natural earth pigments on eucalyptus bark 98.0 x 45.0cm (38 9/16 x 17 11/16in).

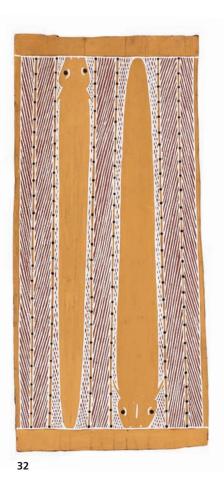
\$800 - 1,200

PROVENANCE

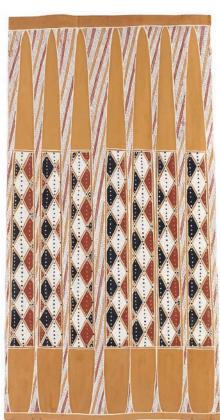
Maningrida Arts & Culture, Northern Territory (label attached verso) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney





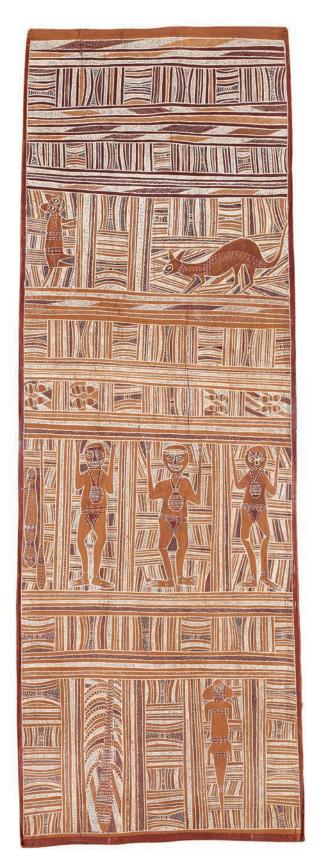








The Roxanas Collection of Aboriginal Art \mid 21



36 Wandjuk Marika (circa 1930-1987), with Mawalan II Marika (born 1957)

Djankawu and his Sisters, 1980s natural earth pigments on eucalyptus bark 214.0 x 71.0cm (84 1/4 x 27 15/16in). **\$10,000 - 15,000**

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in January 1986

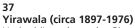
This work is accompanied by descriptive notes which read: 'Wondjug (sic) drew the original outlines of the figures in this painting, and his son Dhurandiwui filled them in and painted most of the cross hatching (Dulung). Wondjug is one of the finest artists at Yirrakalla (sic) but for a long time he has been too busy with political and cultural matters to concentrate on painting. Dhurandiwui is not the proper name of his son. He was originally named after his Grandfather Mawalan but on Mawalan's death his name had to be changed. In a few years time the correct name may be used again.

The three figures shown in this painting represent Djankawu and his two sisters, the most important ancestral spirits in the Dua moiety. They came to Arnhem Land from across the sea and landed near Port Bradshaw on the Gulf of Carpentaria. Delighted to be once more on dry land they made a ceremony. Around their necks they wore sacred dilly bags, and they sang and danced to the rhythm of clapsticks. These clapsticks were shaped like short curved boomerangs and this shape can be seen throughout the painting.

Alongside the three figures are a Woomera and a spear used by Djankawu to hunt food, wallaby tracks can be seen above the heads of Djankawu and his sisters. The wallaby is shown above these tracks, and also a wild mountain cat. In the bottom panel Wondjug has painted a fan palm-tree and a frill necked lizard. All these creatures Djankawu saw and named in his travels across Arnhem Land.

Straight cross hatched lines represent tracks, and other cross hatching represent grass and sand.'





Untited (Lumaluma the Giant Ogre), c.1970 natural earth pigments on eucalyptus bark 91.0 x 38.0cm (35 13/16 x 14 15/16in).

\$12,000 - 18,000

PROVENANCE Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney

Cf. for similar examples see Lumaluma the Giant Ogre, c.1970 from the Aboriginal and Torres Strait islander Affairs Art Collection illustrated in Julie Simpkin and Justine Molony eds., Old Masters: Australia's Great Bark Artists, Canberra: National Gallery of Australia, 2013, p.48); see also pl.7 and pl.8 from the Maraian series in Sandra Le Brun Holmes, Yirawala: Painter of the Dreaming, Sydney: Hale & Iremonger, 1994



Yirawala (circa 1897-1976)

Untitled (Mimih Hunting Story), c.1970 natural earth pigments on eucalyptus bark 57.0 x 34.0cm (22 7/16 x 13 3/8in).

\$12,000 - 18,000

PROVENANCE

Randells Mill Hill Gallery, South Australia The Collection of Milton and Alma Roxanas, Sydney, purchased from the above in 1988

Artist Unknown (Elcho Island)

Sacred Waterholes descriptive labels attached verso natural earth pigments on eucalyptus bark 98.0 x 41.0cm (38 9/16 x 16 1/8in). \$500 - 700

PROVENANCE

Galawinki, Elcho Island, Northern Territory The Collection of Milton and Alma Roxanas, Sydney

40

Wulamarri

Freshwater Turtle, 1966 inscribed verso with artist's name and date; descriptive labels attached verso natural earth pigments on eucalyptus bark 55.0 x 42.0cm (21 5/8 x 16 9/16in).

\$300 - 500

PROVENANCE

Lawsons, Sydney, February, 1990 The Collection of Milton and Alma Roxanas, Sydney

41

Nungali

Snake Dreaming, 1968 inscribed verso with artist's name and various titles; descriptive label attached verso natural earth pigments on eucalyptus bark 46.0 x 16.0cm (18 1/8 x 6 5/16in).

\$100 - 200

PROVENANCE

Lawsons, June, 1986, lot 210 The Collection of Milton and Alma Roxanas, Sydney

42

England Banggala (circa 1925-2001)

Banda - Long-necked Tortoise, 1988 natural earth pigments on eucalyptus bark 67.0 x 34.0cm (26 3/8 x 13 3/8in).

\$400 - 600

PROVENANCE

Lawsons, Sydney, February, 1990 The Collection of Milton and Alma Roxanas, Sydney

43

Charlie Djurritjini (born 1952)

The Artist's Dream natural earth pigments on eucalyptus bark 78.0 x 63.0cm (30 11/16 x 24 13/16in).

\$800 - 1,200

PROVENANCE

Robert Muir Old and Rare Books, Perth The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1991

44

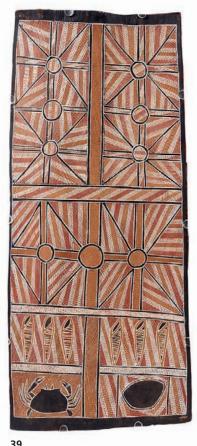
Wandjuk Marika (circa 1930-1987)

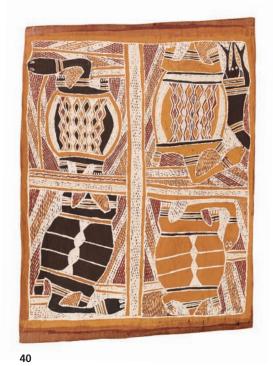
Untitled (Shark) inscribed verso with artist's name natural earth pigments on eucalyptus bark 77.0 x 36.0cm (30 5/16 x 14 3/16in).

\$1,000 - 1,500

PROVENANCE

Yirrkala, North East Arnhem Land (remnants of label attached verso) Lawsons, Sydney, November, 1992, lot 448 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney















45

Kay Lindjuwanga (born 1957)

Mardayin design, 2004 natural earth pigments on eucalyptus bark 107.0 x 57.0cm (42 1/8 x 22 7/16in). \$1,500 - 2,500

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 2004

This work is accompanied by documentation from Maningrida Arts & Culture

46

Djambawa Marawili (born 1953)

Little Baru, 2003 inscribed with artist's name and Buku Larrngay Mulka cat.2402K verso natural earth pigments on eucalyptus bark 153.5 x 78.0cm (60 7/16 x 30 11/16in).

\$4,000 - 6,000

PROVENANCE

Buku Larrngay Mulka, Yirrkala (label attached verso) Annandale Galleries, Sydney (label attached verso, cat.BLA190) The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Young Guns: Dhangayal Marawili, Yinimala Gumana, Yilpirr Wanambi, Gunybi Ganambarr, Bandarr Wirrpanda, 8 June - 15 July 2006, Annandale Galleries, Sydney

The Buku Larrngay Mulka label attached verso reads in part: 'This painting relates to landforms in *Madarrpa* country and to ancestral events tied in with this land, belonging to the *Madarrpa* people. Much more could be said about the formal part of this painting, however, knowledge of inner or sacred levels of meaning associated with this painting are restricted to initiated elders. It requires special rights to the knowledge associated with this painting to 'know' or to tell the deeper levels of meaning this painting holds...

The miny'tji or sacred clan design on this work depicts the Fire and the sacred waters of Garranali. The waters are sacred because as the Madarrpa will tell you - they are from this water and upon death and through appropriate ritual they will return to this font of Madarrpa ancestral souls.'

This painting is accompanied by documentation from Buku Larrngay Mulka.

47 Ivan Namirrkki (born 1961)

Untitled (Yabbaduruwa Ceremony), 2002 natural earth pigments on eucalyptus bark 196.0 x 54.0cm (77 3/16 x 21 1/4in).

\$1,800 - 2,500

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat.5783-02) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Ivan Namirrkki: Kardbam Namurungi - rarrk designs from the Kardbam clan, 7 November -30 November 2002, Aboriginal and Pacific Art, Sydney, cat.10

This painting is accompanied by a copy of the original Maningrida Arts & Culture documentation which reads: 'This painting refers to a site called Bilwoyini near Mankorlod on the artist's clan estates which until recently was used as a ceremony ground. This site is characterised by large round holes in the rocky creek bed, represented by the circles with white dots in the upper and lower parts of the painting. This painting is an oblique reference to a ceremony called Yabbaduruwa, a major ceremony owned by the Yirridjdja patrimoiety. The Yabbaduruwa ceremony is primarily concerned with initiation, landownership and promoting the cyclical regeneration of the human and natural worlds. This painting functions like a map of the invisible traces left on the ground by participants in ceremonies over many years'.

Ivan Namirrkki (born 1961)

Honey Bees, 2002 natural earth pigments on eucalyptus bark 207.5 x 38.0cm (81 11/16 x 14 15/16in). \$3,000 - 5,000

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat.5782-02) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This painting is accompanied by documentation from Maningrida Arts & Culture which reads in part: 'Ivan Namirrki has depicted two honey bees (bodno) of the variety called Diyawarra. The central band dividing horizontally the painting represents the dancing ground for the Mardayin ceremony and the circular motif are ngalkno - the tiny tube which leads to the nest of honey bees.'





Lipundja (circa 1912-1968)

natural earth pigments on eucalyptus bark 53.0 x 39.0cm (20 7/8 x 15 3/8in).

\$800 - 1,200

PROVENANCE

Milingimbi Methodist Mission, Northern Territory (label attached verso) The Collection of Dorothy Bennett, Darwin (label attached verso) Lawsons, Sydney, March, 1986 The Collection of Milton and Alma Roxanas, Sydney

The Milingimbi Methodist Mission label attached verso reads: 'This painting represents the subject of a... from the sacred Liyagalawumirr Dhawa Narra cycle for old men only. It is the story of oysters which grow on the roots of mangroves growing in a saltwater waterhole (centre). The red and black background is saltwater and the yellow lines the mangroves roots.'

Artist Unknown

Catfish, 1968 natural earth pigments on eucalyptus bark 47.0 x 21.0cm (18 1/2 x 8 1/4in). \$200 - 300

PROVENANCE

Lawsons, Sydney, March, 1986 The Collection of Milton and Alma Roxanas, Sydney

51

Attributed to Gulwa

Roxanas, Sydney

Landscape, 1960s natural earth pigments on eucalyptus bark 84.0 x 64.0cm (33 1/16 x 25 3/16in). \$300 - 500

PROVENANCE Lawsons, Sydney, 1988 The Collection of Milton and Alma

52

Raelene Kerinauia (born 1962)

Kayimwagakimi Jilamara, 2002 inscribed verso with artist's name and Jilamara Arts cat. 128-02 natural earth pigments on eucalyptus bark 92.0 x 49.0cm (36 1/4 x 19 5/16in). \$1,500 - 1,800

PROVENANCE

Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts and Crafts

Gupapuyngu Darringguwuy (circa 1982)

Diver Duck Dance, 1960s natural earth pigments on eucalyptus bark 119.0 x 53.5cm (46 7/8 x 21 1/16in). \$600 - 800

PROVENANCE

Milingimbi Methodist Mission, Arnhem Land Aboriginal Artists Gallery, Sydney, The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in October, 1989

Cf. for a related work, see Diver Dance, held in the collection of the National Museum of Australia, Canberra

The Milingimbi Methodist Mission label which accompanies this works reads: 'This is one of the dances from the Gubabuynu Hollow Log ceremony. The freshwater catfish and prawns are food for the divers. The snakes live in the grass and trees close to the water. The tree is the place where the divers rests to devour his catch. The coloured background represents the water where the fish live.

Artist Unknown (Groote Eylandt)

Tortoise

natural earth pigments on eucalyptus bark 44.0 x 31.0cm (17 5/16 x 12 3/16in).

\$300 - 500

PROVENANCE

Lawsons, Sydney, November, 1984, lot 275A The Collection of Milton and Alma Roxanas, Sydney

55

Artist Unknown

Untitled (Diver Duck) natural earth pigments on eucalyptus bark 53.5 x 25.5cm (21 1/16 x 10 1/16in). \$200 - 400

PROVENANCE

Thelma and Frank Clune, Sydney, inscribed verso Private collection, a gift from the above in 1957 Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1994

Mick Magani (circa 1920-1984)

Fish Increase, c1960 handwritten label attached verso natural earth pigments on eucalyptus bark 113.0 x 47.0cm (44 1/2 x 18 1/2in). \$500 - 700

PROVENANCE

Lawsons, Sydney, April, 1988 The Collection of Milton and Alma Roxanas, Sydney

57

Daudaingalli

Birrkulda Ceremony natural earth pigments on eucalyptus bark 77.0 x 35.0cm (30 5/16 x 13 3/4in).

\$500 - 700

PROVENANCE

Milingimbi Methodist Mission, Central Arnhem Land (label attached verso) Lawsons, Sydney, April, 1985 The Collection of Milton and Alma Roxanas, Sydney

The Milingimbi Methodist Mission label attached verso reads in part: 'This is a dance from the Birrkulda ceremony, the major ceremony of the Yiritja Narra cycle, one of the most important ceremonies of the Gupapuyju people.







Yirawala (circa 1897-1976)

Golomomo (Crocodile), c.1970 natural earth pigments on eucalyptus bark 84.0 x 34.5cm (33 1/16 x 13 9/16in). \$7,000 - 10,000

PROVENANCE Hogarth Galleries, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

The label attached verso reads, 'This painting represents the spirit of the crocodile who is shown dancing on ceremonial grounds. Lumah Lumah was the first to see and name the crocodile.'

For similar examples see pls.75 and 76 from the Maraian series in Sandra Le Brun Holmes, Yirawala: Painter of the Dreaming, Sydney: Hale & Iremonger, 1994 and *Namanjwarre, the Mardayin Crocodile*, c.1963 in Wally Caruana, *Aboriginal Art*, World of Art Series, London and New York: Thames and Hudson, 2003, p.29.



Yirawala (circa 1897-1976)

Untitled (Anteater and Lizard), c.1970 natural earth pigments on eucalyptus bark 81.5 x 35.0cm (32 1/16 x 13 3/4in). \$7,000 - 10,000

PROVENANCE

Hogarth Galleries, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

60

Deaf Tommy Mungatopi (circa 1925-1985)

Coral Designs, c.1965

natural earth pigments on eucalyptus bark
62.0 x 22.0cm (24 7/16 x 8 11/16in).

\$15.000 - 20.000

PROVENANCE

Lawsons, *Aboriginal Art*, Sydney, 13 September, 1994, lot 130 The Collection of Milton and Alma Roxanas, Sydney

The label attached verso reads: "Deaf' TOMMY MUNGATOPI. Leader of the Mungatopi family for some years prior to his death in the early 1980s. The Mungatopi Clan is the land owner of the Milikapiti (Snake Bay) Melville Island area. He was a well known artist. Examples of his work are exhibited in the Darwin Museum. Pattern Bark (Con. BROB 10)'.

Cf. For similar contemporaneous paintings by the artist in the collection of the Museum and Art Gallery of the Northern Territory, see 'Moon, Morning and Evening Stars', in Kathy Barnes, *Kiripapurajuwi (Skills of Our Hands): Good Craftsman and Tiwi Art*, Darwin, 1999, p.43 (illus.); and *Sun Shining on a Coral Reef*, c.1970, in R. Crumlin and A. Knight, *Aboriginal Art and Spirituality*, Melbourne: Dove Publications, 1995, p.23, pl.4 (illus.); the latter work also in Sandra Le Brun Holmes, *The Goddess and the Moon Man: The Secret Art of the Tiwi Aborigines*, Sydney: Craftsman House, 1995, p.118 (illus.), *Full Moon Reflected in the Sea in the Country of Purukapali*.

The burst of energy suggested by the design in this painting is redolent with associations on a number of levels. Ostensibly, the painting depicts sunlight shimmering off the coral reefs at the eastern end of Melville Island. This is where women collect shellfish, however it is also the place where the main ancestor of the Tiwi, Purukaparli, carried the body of his baby son into the sea and drowned himself, thus bringing death to the Tiwi who had previously been immortal. The play of light on the water-covered reefs is expressed by the dashes of white, set against areas of dotting to create a scintillating effect, that in turn suggests ancestral presence in the place.

Mangatopi was one of the leading Tiwi artists of his generation and is represented in most major collections of Tiwi art, including those of the Museum and Art Gallery of the Northern Territory, the National Gallery of Australia, the Art Gallery of Western Australia, the Art Gallery of South Australia, the National Museum of Australia and the Australian Museum.

Wally Caruana



Philip Gudthaykudthay (born 1935)

Goanna, Wititj and Fish inscribed verso with artist's name natural earth pigments on eucalyptus bark 146.5 x 75.0cm (57 11/16 x 29 1/2in).

\$1,500 - 2,500

PROVENANCE

Bula'bula Arts, Ramingining (cat.BPO919) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

62

Jimmy Machirri Pascoe (born 1945)

Bone Pole Story, 1985 natural earth pigments on eucalyptus bark 89.0 x 54.0cm (35 1/16 x 21 1/4in).

\$300 - 400

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.PAS1)
Lawsons, Sydney, September, 1987
The Collecton of Milton and Alma Roxanas, Sydney

63

Philip Gudthaykudthay (born 1935)

Wititj (Olive Python), 1986 natural earth pigments on eucalyptus bark 130.5 x 68.0cm (51 3/8 x 26 3/4in).

\$2,000 - 3,000

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.GG33)
Lawsons, Sydney, September, 1987
The Collection of Milton and Alma Roxanas, Sydney

The Maningrida Art & Crafts label attached verso reads: 'WITITJ - Olive Python. The most important totemic creator of LIYAGALAWUMIRRI lands at MIRRARMINA on the Eastern side of the Blyth River associated with the DJANKAWU sisters myth.'

This painting is accompanied by biographical and descriptive notes.

64

George Milpurrurru (1934-1998)

Hunting Story natural earth pigments on eucalyptus bark 98.0 x 72.0cm (38 9/16 x 28 3/8in).

\$600 - 800

PROVENANCE

Hogarth Galleries, Sydney
The Collection of Milton and Alma Roxanas, Sydney

The work is accompanied by documentation from Hogarth Galleries

65

John Bulun Bulun (circa 1946-2010)

Turtles

natural earth pigments on eucalyptus bark 103.0 x 49.0cm (40 9/16 x 19 5/16in).

\$500 - 800

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

66

Burrunday (c.1914 - deceased)

Snake Totems, c.1960 natural earth pigments on eucalyptus bark 72.0 x 40.0cm (28 3/8 x 15 3/4in).

\$800 - 1,200

PROVENANCE

The Collection of Dorothy Bennett, Darwin (label attached verso) Lawsons, Sydney, March, 1986 The Collection of Milton and Alma Roxanas, Sydney













Tom Djumburpur (1920-2006)

Goannas and Waterhole natural earth pigments on eucalyptus bark 105.0 x 31.5cm (41 5/16 x 12 3/8in).

\$500 - 700

PROVENANCE

Lawsons, Sydney, November, 1984 The Collection of Milton and Alma Roxanas, Sydney

68

Peter Wadaymu (circa 1930)

Four Goannas, 1977 inscribed verso with artist's name natural earth pigments on eucalyptus bark 97.0 x 34.0cm (38 3/16 x 13 3/8in).

\$800 - 1,200

PROVENANCE

Lawsons, Sydney, November, 1984 The Collection of Milton and Alma Roxanas, Sydney

69

Tom Djumburpur (1920-2006)

Turtles inscribed verso with artist's name and region natural earth pigments on eucalyptus bark 95.5 x 33.0cm (37 5/8 x 13in).

\$500 - 700

PROVENANCE

Lawsons, Sydney, November, 1984 The Collection of Milton and Alma Roxanas, Sydney

70

Djunmal (circa 1920-1975)

Dhuwa and Yirritja designs inscribed verso with artist's name; descriptive label attached verso natural earth pigments on eucalyptus bark 74.0 x 35.0cm (29 1/8 x 13 3/4in).

\$200 - 400

PROVENANCE

The Collection of Margaret Carnegie, Melbourne Lawsons, Sydney, April 1985 The Collection of Milton and Alma Roxanas, Sydney

Cf. For a similar example see *The Djan'kawu Cross Back to the Mainland*, 1966 in Julie Simpkin, Justine Molony (eds.), *Old Masters: Australia's Great Bark Artists*, Canberra: National Museum of Australia, 2013, p.35

71

Mowarra Ganambarr (c.1919 - 2005)

Two catfish and two goannas, 1977 natural earth pigments on eucalyptus bark 95.0 x 33.0cm (37 3/8 x 13in).

\$400 - 600

PROVENANCE

Lawsons, Sydney, November, 1984 The Collection of Milton and Alma Roxanas, Sydney

72

Gaypurrnga

Untitled (The Fire at Breinbrein) inscribed verso with cat. YI02UOAI; descriptive label attached verso natural earth pigments on eucalyptus bark 101.0 x 47.0cm (39 3/4 x 18 1/2in).

\$800 - 1,200

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

7

Nanyin Maymurra (1918-1969)

Sacred Food Totem, 1965 natural earth pigments on eucalyptus bark 69.0 x 27.0cm (27 3/16 x 10 5/8in).

\$800 - 1,200

PROVENANCE

Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1996

The descriptive label attached verso reads: 'The black shape represents a bush yam near a fresh water billabong. The hunter's dillybag is shown at the centre filled with yams and 2 fish either side which have been caught in the billabong.'

74

Sambo Ashley (Mindiluwuy) (circa 1927)

Untitled, 1985 natural earth pigments on eucalyptus bark 112.0 x 44.0cm (44 1/8 x 17 5/16in).

\$200 - 300 PROVENANCE

Mimi Aboriginal Arts & Crafts, Northern Territory (label attached verso, cat.BA7/2134)

The Collection of Milton and Alma Roxanas, Sydney

75

Mawalan Marika (circa 1908-1967)

Wagilag Sisters Story, 1962 natural earth pigments on eucalyptus bark 25.0 x 48.0cm (9 13/16 x 18 7/8in).

\$800 - 1,200

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

Descriptive label attached verso which reads: 'Given by Mawalan to his host when he came to Sydney in 1962 to visit the Royal Easter Show.'







Wally Mandarrk (circa 1915-1987)

Fighting Men inscribed verso with artist's name and region natural earth pigments on eucalyptus bark 100.0 x 47.0cm (39 3/8 x 18 1/2in).

\$1,000 - 1,500

PROVENANCE Lawsons, Sydney, June, 1989

The Collection of Milton and Alma Roxanas, Sydney

Wally Mandarrk (circa 1915-1987)

Hunter and Fish inscribed verso with artist's name natural earth pigments on eucalyptus bark 87.0 x 50.0cm (34 1/4 x 19 11/16in). \$1,000 - 1,500

PROVENANCE Lawsons, Sydney, June, 1989 The Collection of Milton and Alma Roxanas, Sydney

Mick Kubarkku (circa 1925-2008)

Mulali, Freshwater Catfish descriptive label attached verso natural earth pigments on eucalyptus bark 72.0 x 44.0cm (28 3/8 x 17 5/16in).

\$1,000 - 1,500

PROVENANCE

Lawsons, Sydney, July, 1988 The Collection of Milton and Alma Roxanas, Sydney

Wally Mandarrk (circa 1915-1987)

Garlerr - Fresh Water Long Tom natural earth pigments on eucalyptus bark 18.0 x 57.0cm (7 1/16 x 22 7/16in). \$600 - 800

PROVENANCE

Sotheby's, Modern Paintings and Tribal Art, 23 August, 1984 The Collection of Milton and Alma Roxanas, Sydney

David Milaybuma (circa 1938-1983)

Weelmur (Barramundi Dreaming) natural earth pigments on eucalyptus bark 25.6 x 63.5cm (10 1/16 x 25in).

\$1,000 - 1,500

PROVENANCE

Lawsons, Sydney, July, 1988 The Collection of Milton and Alma Roxanas,

Descriptive label attached verso which reads in part: 'The ancestor NAGORKU put the barramundi dreaming - WEEL-MUR into the artist's country of MARDAGALIDBAN.'

This painting is accompanied by biographical and descriptive notes

Wally Mandarrk (circa 1915-1987)

Barramundi

inscribed verso with artist's name natural earth pigments on eucalyptus bark 39.0 x 113.0cm (15 3/8 x 44 1/2in).

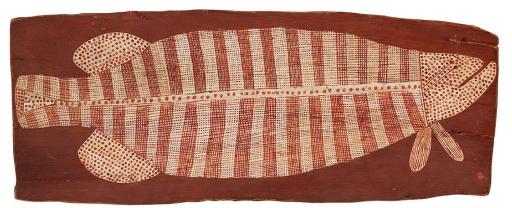
\$800 - 1,200

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.MNK1) INADA Aboriginal Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in July, 1987

















Bariya (circa 1919-1992)

Crocodile and Fish inscribed verso with artist's name natural earth pigments on eucalyptus bark 107.0 x 41.0cm (42 1/8 x 16 1/8in). \$1,000 - 1,500

PROVENANCE

Sotheby's, November, 1989, lot 55 The Collection of Milton and Alma Roxanas, Sydney

Ivan Namirrkki (born 1961)

Ancestral Emu Being natural earth pigments on eucalyptus bark 110.0 x 74.0cm (43 5/16 x 29 1/8in). \$1,800 - 2,500

PROVENANCE

Lawsons, Aboriginal Art, Sydney, 13 September, 1994, lot 27 The Collection of Milton and Alma Roxanas, Sydney

84

Peter Marralwanga (1917-1987)

Rainbow Serpent natural earth pigments on eucalyptus bark 128.0 x 60.0cm (50 3/8 x 23 5/8in).

\$3,500 - 4,500

PROVENANCE Lawsons, Sydney, December, 1993 The Collection of Milton and Alma Roxanas, Sydney

Ivan Namirrkki (born 1961)

Ngalyod and Waterlily, 2001 inscribed verso with artist's name natural earth pigments on eucalyptus bark 204.0 x 82.0cm (80 5/16 x 32 5/16in).

\$5,000 - 7,000

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat. 13742001BP)

The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by Maningrida Arts & Culture documentation which reads: 'Kuninjku people say there are two Rainbow Serpents. One is Yingarna who is said to have been the original creator of all ancestral beings, the 'first mother'. Yingarna's first born is a Rainbow Serpent called Ngalyod. Yingarna - the Rainbow Serpent - or her son Ngalyod are common subjects on contemporary Kuninjku bark paintings.

Ngalyod is very important in Kuninjku cosmology and is associated with the creation of all sacred sites, *djang*, in Kuninjku clan lands. For example, ancestral stories relate how creator or ancestral beings had travelled across the country and had angered Ngalyod who swallowed them and returned to the earth to create the site. Today, Ngalyod protects these sites and its power is present in each one.

Ngalyod has both powers of creation and destruction and is most strongly associated with rain, monsoon seasons and rainbows which are a manifestation of Ngalyod's power and presence. Ngalyod is associated with the destructive power of the storms and with the plenty of the wet season, being both a destroyer and a giver of life. Ngalyod's power controls the fertility of the country and the seasons.

Representations of Ngalyod in paintings are varied and can be extremely complex, depending on the story depicted. Most paintings of Ngalyod have very ambiguous body forms because of its various physical manifestations and transformational powers. Kuninjku artists can construct paintings which identify a distinctive totemic figure or location by representing Ngalyod in a way that identifies a single transformation. Ngalyod may be shown as a snake figure encircling an Ancestral species prior to swallowing it, or the shape of Ngalyod may be modified to look like the species in question. For example, the Ngalyod figure can be made to look more like a snake, more like a kangaroo or like the introduced species of feral buffalo. Ngalyod can be represented swallowing animals that he will regurgitate later on.'

86

Mick Kubarkku (circa 1925-2008)

Naworan (The Rock Python) and Nabarlek (Little Rock Wallaby) inscribed verso with artist's name, title and Manigrida Arts & Crafts cat. natural earth pigments and eucalyptus bark MA03/OAN11 110.5 x 78.0cm (43 1/2 x 30 11/16in).

\$1,500 - 2,500

PROVENANCE
Maningrida Arts & Crafts, Northern Territory
INADA Aboriginal Arts, Sydney
The Collection of Milton and Alma Roxanas, Sydney, acquired from
the above in July, 1986



85



Wandjuk Marika (circa 1930-1987)

Djankawu - The Creator of the Land and the Due People, 1971 natural earth pigments on eucalyptus bark 103.0 x 54.0cm (40 9/16 x 21 1/4in).

\$1,000 - 1,500

PROVENANCE

INADA Aboriginal Arts, Sydney

The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by a document prepared by Jennifer Isaacs which reads: 'Painted to commemorate the first Aboriginal land rights case in Australia. Fought between the Rirratjingu and the Commonwealth Government for the land on which Nhulunbuy now stands. The case was lost, under British Law, but was a landmark opening the way for the Land Rights legislation.

The Rirratjingu case was put by Milirrpum, Wandjuk and Roy Marika, as traditional owners of the land which was created by their ancestors, the Djankawu. This painting was executed at the conclusion of the case as a statement of the claims of the Rirratjingu people.

The painting depicts Djankawu with sacred feathered sticks, known as Mawalan, which he used to create waterholes. Djankawu created all the dances and ceremonies for his many children, of many languages of the dua moiety of eastern Arnhem Land. He is the main Creator, the father. Below the figure are the two digging sticks of the creation women Birikidj and Marralaidj, his sisters.

The circle is the sacred well of the clan land at Yelangbara and beneath it and superimposed is the sacred dilly bag, with feathered strings attached'

88

Mathaman Marika (circa 1915-1970)

Creation Story natural earth pigments on eucalyptus bark 76.0 x 36.0cm (29 15/16 x 14 3/16in).

\$800 - 1,200

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney, acquired 2004

89

Mawalan Marika (circa 1908-1967)

Djuda Rangga of the Djang'Kawu, c.1960 inscribed with artist's name on left margin natural earth pigments on eucalyptus bark 43.0 x 30.0cm (16 15/16 x 11 13/16in).

\$1,500 - 2,500

PROVENANCE

Sotheby's, June 1995

The Collection of Milton and Alma Roxanas, Sydney

90

Dhuwarrwarr Marika (born circa 1946)

Hunting at Bremer Island natural earth pigments on eucalyptus bark 117.0 x 61.5cm (46 1/16 x 24 3/16in).

\$1,000 - 1,500

PROVENANCE

Jennifer Isaacs, Sydney

The Collection of Milton and Alma Roxanas, Sydney

This painting is accompanied by biographical notes on the artist by Jennifer Isaacs.

91

Mawalan Marika (circa 1908-1967)

The Morning Star 'Barnambi' Legion, 1968 natural earth pigments on composition board 75.0 x 45.5cm (29 1/2 x 17 15/16in).

\$2,000 - 3,000

PROVENANCE

Sotheby's, June, 1995

The Collection of Milton and Alma Roxanas, Sydney

92

Mithili Wanambi (circa 1923-1981)

Tribal Elder, 1960s natural earth pigments on eucalyptus bark 94.0 x 43.0 cm (37 x 16 15/16in).

\$700 - 1,000

PROVENANCE

Lawsons, Sydney, November, 1992 The Collection of Milton and Alma Roxanas, Sydney

9

Wandjuk Marika (circa 1930-1987)

Untitled (Djang'kawu Sisters) c.1971 natural earth pigments on eucalyptus bark 149.5 x 60.5cm (58 7/8 x 23 13/16in).

\$4,000 - 6,000

PROVENANCE

Lawsons, Sydney, November, 1992 The Collection of Milton and Alma Roxanas, Sydney

Cf. For a related example see *Djang'kawu Story 4* in Margie West (ed.), *Yalangbara: Art of the Djang'kawu*, Darwin : Charles Darwin University Press, 2008, p.48

94

Mawalan Marika (circa 1908-1967)

Untitled, 1958

inscribed verso with artist's name and date natural earth pigments on eucalyptus bark 50.0 x 24.0cm (19 11/16 x 9 7/16in).

\$1,500 - 2,500

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1990

95

Mickey Mowarra

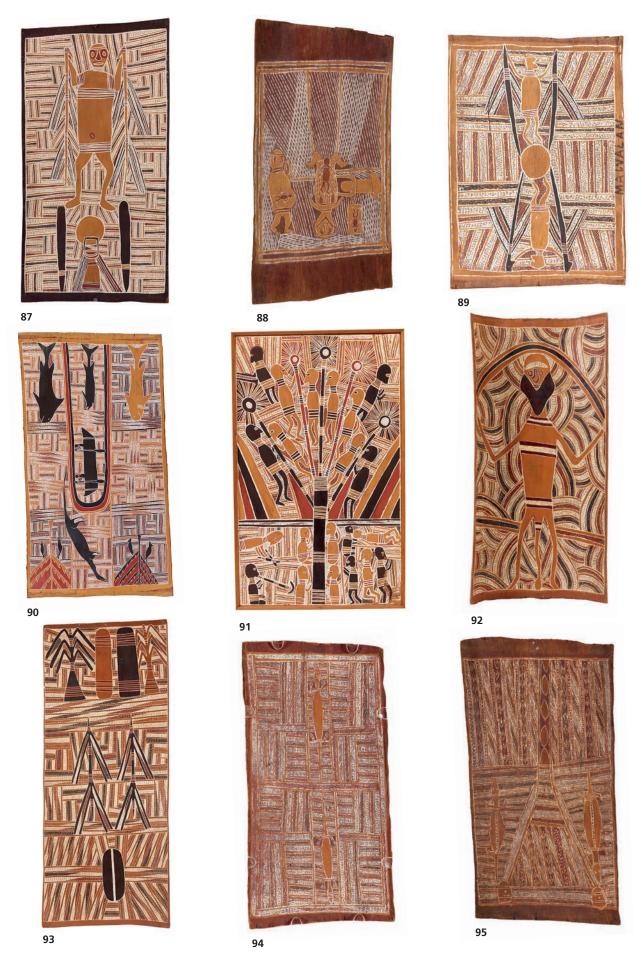
A Story from Jencho descriptive label attached verso natural earth pigments on eucalyptus bark 73.0 x 39.0cm (28 3/4 x 15 3/8in).

\$500 - 700

PROVENANCE

Art of Man Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney

Cf. For a related example see *Goannas, Male, Female, Child* in Margie West (ed.), *Yalangbara: Art of the Djang'kawu*, Darwin: Charles Darwin University Press, 2008, p.83



Robin Nganjmirra (1951-1991)

Sacred Water Goanna descriptive label attached verso natural earth pigments on eucalyptus bark 66.0 x 18.0cm (26 x 7 1/16in).

\$400 - 600

PROVENANCE

Sandra Holmes, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in August, 1989

This painting is accompanied by brief biographical and descriptive notes.

97

Bobby Barrdjaray Nganjmirra (1915-1992)

Water Goanna and Fish in Sacred Dreaming Well inscribed verso with artist's name and language group; descriptive label attached verso natural earth pigments on eucalyptus bark 58.0 x 16.5cm (22 13/16 x 6 1/2in).

\$600 - 800

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

98

Djawida Nadjongorle (1943-2008)

Nawura, Dreaming Man of Gudjekbinj, 1988 inscribed verso with artist's name, title, date and Oenpelli cat.OEN 22 natural earth pigments on eucalyptus bark 143.0 x 42.0cm (56 5/16 x 16 9/16in).

\$500 - 700

PROVENANCE

Hogarth Galleries, Sydney (Aboriginal Art Centre, Gallery of Dreams label attached verso) The Collection of Milton and Alma Roxanas, Sydney

99

Robin Nganjmirra (1951-1991)

Mimihs Singing and Dancing, 1985 natural earth pigments on eucalyptus bark 57.5 x 20.0cm (22 5/8 x 7 7/8in).

\$600 - 800

PROVENANCE

Sandra Holmes, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in August, 1989

Descriptive label attached verso with reads: 'Mimi singing and dancing hunting magic to catch kangaroos. The 'roo is caught, killed and cut up. The mimi only hunt on calm days as their thin necks and bodies would snap in strong wind.'

This painting is accompanied by brief biographical and descriptive notes.

100

Djawida Nadjongorle (1943-2008)

Untitled (Mimihs and Namarodo Spirits) descriptive label attached verso natural earth pigments on eucalyptus bark 127.5 x 61.0cm (50 3/16 x 24in).

\$400 - 600

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

101

Johnny Joyita Mimih Woman with Dilly Bags

Mimih Woman with Dilly Bags descriptive label attached verso natural earth pigments on eucalyptus bark 111.0 x 58.0cm (43 11/16 x 22 13/16in).

\$400 - 600

PROVENANCE

Lawsons, Sydney, December, 1993 The Collection of Milton and Alma Roxanas, Sydney

102

Thompson Narangolgi (born 1938)

Mimihs, 1970 natural earth pigments on eucalyptus bark 50.0 x 19.0cm; 35.5 x 17.0cm; 38.5 x 30.0cm \$600 - 800

PROVENANCE

Lawsons, Sydney, June, 1986 The Collection of Milton and Alma Roxanas, Sydney

Descriptive labels attached verso which read: '5. Mimi Spirit, singing in the bush all alone, he is singing and sending a message to receive his promised wife'.

- '6. Mimi listening, dancing and singing that he will bring his daughter to be the wife of the man to whom she was promised at birth.'
- '7. The Mimi husband....his promised wife who has just come to him. The two mimi are happy singing'.

(3)



The Roxanas Collection of Aboriginal Art \mid 43







103 Wandi Wandi (circa 1942)

Frill Necked Lizards Climbing Tree and Men Singing, 1968 inscribed verso with artist's name 'Wandee', title, language group, moiety and date; descriptive label attached verso natural earth pigments on eucalyptus bark 77.0 x 35.0cm (30 5/16 x 13 3/4in).

\$500 - 800

PROVENANCE Lawsons, Sydney, June, 1986 The Collection of Milton and Alma Roxanas, Sydney

104 Artist Unknown (Oenpelli)

Arlgook the Magician, 1959 inscribed verso with artist's name 'Roorlgoorla', moiety and various descriptions verso natural earth pigments on eucalyptus bark 57.5 x 31.0cm (22 5/8 x 12 3/16in).

\$800 - 1,200

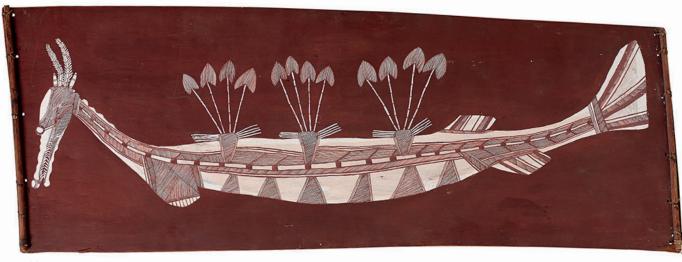
PROVENANCE The Collection of Milton and Alma Roxanas, Sydney

105 Wandi Wandi (circa 1942)

Nulgorrok Singing, 1968 inscribed verso with artist's name 'Wandee', title, language group and moiety; descriptive label attached verso natural earth pigments on eucalyptus bark 81.0 x 23.0cm (31 7/8 x 9 1/16in).

\$500 - 800

PROVENANCE Lawsons, Sydney, June, 1986 The Collection of Milton and Alma Roxanas, Sydney



106 Lofty Bardayal Nadjamerrek (1926-2009)Rainbow Serpent beneath Waterlilies, c.1985 natural earth pigments on eucalyptus bark 42.0 x 115.5cm (16 9/16 x 45 1/2in). **\$7,000 - 10,000**

PROVENANCE

Aboriginal Arts Australia, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in December, 1987

Cf. For a related example see Ngalyod the Rainbow Serpent, 1984 in Julie Simpkin and Justine Molony (eds.), Old Masters: Australia's Great Bark Artists, Canberra: National Museum of Australia, 2013, p.66 and Ngalyod II, 2005 in the collection of Newcastle Art Gallery, Newcastle.

The descriptive label attached verso reads: 'There are three known Rainbow Serpents in western Arnhem Land. The most powerful one is the Jingana, the Mother Serpent, who lives either underground or in lagoons covered in waterlilies.

In earliest times Jingana became dissatisfied with the shapes of the inhabitants populating the area. Creatures were half human, half bird, fish or animal. So she swallowed everything and then regurgitated them in the forms they bear today.

Then she grew two eggs in her belly, and eventually gave birth to a son and a daughter. The son, Ngalyod, had the head of a crocodile, the body and tail of a serpent. The daughter, Ngalgunburijaimi, also had a crocodile head and serpent body, but the tail ended in a fish tail. Both the son and the daughter had bony protuberances like a hump in their chest, and spurs like feathered streamers growing from their head.

It is the daughter rainbow serpent, Ngalgunburijaimi, who is featured in this painting.

The three rainbow serpents are much feared, and all are given due respect in sacred ceremonies, to keep them even-tempered. Because if they become angry they are quite

capable of swallowing people who break the law. During the dry season the serpents stay sheltered in their waterlily billabongs, but at the beginning of the wet they sit up on the stormclouds which they have created from the vapour from their mouths. Thunder rolls across the skies as they growl, forked lightning is caused by their flicking tongues and when the same tongues prick the stormclouds, torrential rain descends over Arnhem Land.

If they are angry, however, they can create storms in the dry season and so destroy the balance of seasons. Aboriginals take great care not to incur their wrath and keep well away from billabongs where they know the serpents live. For if they go close they could destroy the cabbage tree palms growing on the banks and so destroy the food which the serpents live on.'

Artist Unknown (Groote Eylandt)

Stingray natural earth pigments on eucalyptus bark 29.0 x 40.0cm (11 7/16 x 15 3/4in). \$300 - 500

PROVENANCE

Sotheby's, *Modern Paintings and Tribal Art*, Sydney, 23 August 1984, lot 189A The Collection of Milton and Alma Roxanas, Sydney

108

Artist Unknown (Groote Eylandt)

Possibly by Jabarrgwa (Kneepad) Warrabadalumba (circa 1896 - circa 1969) Billabong and Rock at Dalumbu Bay natural earth pigments on eucalyptus bark 32.0 x 25.0cm (12 5/8 x 9 13/16in).

\$500 - 800

PROVENANCE

Lawsons, Sydney, December, 1986 The Collection of Milton and Alma Roxanas, Sydney

109

Artist Unknown (Groote Eylandt)

Fish of Gulf of Carpentaria, 1949 natural earth pigments on eucalyptus bark 28.0 x 25.0cm (11 x 9 13/16in).

\$300 - 500

PROVENANCE

Lawsons, Sydney, December, 1986 The Collection of Milton and Alma Roxanas, Sydney

110

Artist Unknown (Bathurst Island)

Untitled (Brolga) natural earth pigments and synthetic binder on paper 43.0 x 25.5cm (16 15/16 x 10 1/16in).

\$500 - 700

PROVENANCE

Lawsons, Sydney, April, 1988 The Collection of Milton and Alma Roxanas, Sydney

111

Artist Unknown (Groote Eylandt)

Kestrel, c.1960 natural earth pigments on eucalyptus bark 29.0 x 52.0cm (11 7/16 x 20 1/2in). \$600 - 800

PROVENANCE

Lawsons, Sydney, 1982 The Collection of Milton and Alma Roxanas, Sydney

112

Artist Unknown (Bathurst Island)

Hunting Scene natural earth pigments on eucalyptus bark 42.0 x 23.5cm (16 9/16 x 9 1/4in). \$500 - 700

PROVENANCE

Lawsons, Sydney, April, 1988 The Collection of Milton and Alma Roxanas, Sydney

113

Ray Munyal (circa 1935-1995)

Fish Trap Story natural earth pigments on eucalyptus bark 92.0 x 56.0cm (36 1/4 x 22 1/16in). **\$1,000 - 1,500**

PROVENANCE

Lawsons, Sydney, September, 1986 The Collection of Milton and Alma Roxanas, Sydney

Handwritten label attached verso which reads: 'At the junction of two creeks the men have put a pandanus woven fish trap in the creek. It has been staked up so that the fish must swim into the trap.'

114

Charlie Mardigan (circa 1926-1987)

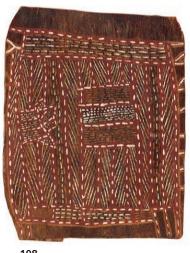
Tribal Fight over Waterhole and Territory descriptive label attached verso natural earth pigments on bark 39.0 x 58.0cm (15 3/8 x 22 13/16in).

\$1,800 - 2,500

PROVENANCE

Lawsons, Sydney, March, 1986 The Collection of Milton and Alma Roxanas, Sydney











112

113











Charlie Mardigan (circa 1926-1987)

Untitled (Ceremonial Ground Design) inscribed verso with artist's name natural earth pigments on eucalyptus bark 71.0 x 30.0cm (27 15/16 x 11 13/16in).

\$600 - 800

PROVENANCE

Collection of Dorothy Bennett, Darwin (label attached verso) Lawsons, Sydney, March, 1986 The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Art of the Dreamtime, The Dorothy Bennett Collection of Aboriginal Art, touring exhibition, Tokyo, Japan, 1966

116

Attributed to Charlie Mardigan (circa 1926-1982)

Ceremonial Ground Design, 1960s natural earth pigments on eucalyptus bark 94.5 x 35.5cm (37 3/16 x 14in).

\$600 - 800

PROVENANCE

Lawsons, Sydney, December, 1985 The Collection of Milton and Alma Roxanas, Sydney

117

Bob Ian Pupuli (active 1960s)

The Turtles

inscribed verso with artist's name, title and location natural earth pigments on eucalyptus bark 20.0 x 60.0cm (7 7/8 x 23 5/8in).

\$300 - 500

PROVENANCE

Lawsons, Sydney, February, 1999 The Collection of Milton and Alma Roxanas, Sydney

118

Artist Unknown (Port Keats)

Untitled

natural earth pigments on eucalyptus bark 26.0 x 63.0cm (10 1/4 x 24 13/16in).

\$300 - 500

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney



Thomas Nandjiwarra Amagula (circa 1926-1989)

Untitled (Ceremony), c.1953 inscribed verso with 'Dr R.C. Cockerill', artist's name and title natural earth pigments on eucalyptus bark 46.0 x 67.5cm (18 1/8 x 26 9/16in).

\$4,000 - 6,000

PROVENANCE

Private collection, acquired from an exhibition in Geraldton, Western Australia, 1954 Sotheby's, *Fine Aboriginal and Contemporary Art*, Melbourne, 17 June, 1996, lot 6, as *Nambadjieadja* The Collection of Milton and Alma Roxanas, Sydney

In 1921 the Church Missionary Society established itself on Groote Eylandt. In the early days the missionaries on the island began requesting that the artists produce small, secular works depicting single animals that they could collect and sell. Later developments in the 1960s onwards led to larger paintings with multiple figures (R. Crumlin and A, Knight, Aboriginal Art and Spirituality, Melbourne: Dove Publications, 1995, p.30). Nandjiwarra in particular, surpassed all others, often executing complex and detailed narratives relating to traditional ceremonies and spiritual subjects. In fact, numerous series by the artist are known including four sets of narratives from the 1950s relating the seventeen stages of Death on Groote Eylandt collected by the Rev. L. M. Howellin now in the collection of the National Gallery of Australia.

In this work, Nandjiwarra has created a dynamic ceremonial scene. The movement is heightened by the gestural, feathered brushstrokes in white and yellow ochre surrounding the dancing figures signifying the impact of the dancer's soles on the ceremonial ground. The stars painted in yellow ochre and tipped with white heightened against a black background appear to twinkle in the sky. The larger celestial form around which the figures dance is most likely the Morning Star.

The Milky Way and the constellations is a common theme and can frequently be found in the works of Nandjiwarra. His subjects include *The Spirits of the Morning Star Dancing in The Daylight*, 1964, *How the Stars were Made*, c.1960 (previously in the collection of William McE Miller Jr exhibited in The Art of Arnhem Land: From the Collection of William McE. Miller, Jr, The Taylor Museum of the Colorado Springs Fine Arts Center, 1966) and *The Creation of the Constellation Wuripiremba* in the National Museum of Australia (attributed to Wandjiwara).





120

Jimmy Njiminjuma (born circa 1945)

Wakwak, 2000 natural earth pigments on eucalyptus bark 106.0 x 59.0cm (41 3/4 x 23 1/4in). \$1,500 - 2,500

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat.8022000BP)
Aboriginal and Pacific Art, Sydney
The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Crossing Country, The Alchemy of Western Arnhem Land Art, Art Gallery of New South Wales, Sydney, 24 September - 12 December, 2004

LITERATURE

Cara Pinchbeck and Hetti Perkins, *Crossing Country, The Alchemy of Western Arnhem Land Art*, Art Gallery of New South Wales, Sydney, 2004, p.124, p.229, p.70 (illus.)

The Maningrida Arts & Culture label attached verso reads: 'In this painting Njiminjuma has depicted a sacred site Kurrurldul, his outstation south of Maningrida.

The *rarrk*, or abstract cross hatching, on this work represents the design for the crow totem ancestor called *Djimarr*. Today this being exists in the form of a rock which is permanently submerged at the bottom of the Kurrurldul Creek.

The imagery represents the crow in three different domains. Most simply it is the black crow *wak* and the ancestral form of this bird called *djimarr*. At the same time, the image represents the rock mentioned above, which is the final transmutation of the dreaming ancestor *djimarr*. Finally, the pattern used here is also the crow design used in the sacred Mardayin ceremony which is a large regional patrimoiety ceremony now rarely conducted in central and eastern Arnhem Land.

The rocks in the creek at Kurrurldul are depicted in the brown and white circles in the top corners. Today, the *djimarr* rock in the stream at Kurrurldul is said to move around and call out in a soft hooting tone. Both the stone itself and the area around are considered sacred.'

This work is accompanied by documentation from Maningrida Arts & Culture



121 Jimmy Njiminjuma (born circa 1945)

Wakwak, 2000 natural earth pigments on eucalyptus bark 100.0 x 40.0cm (39 3/8 x 15 3/4in).

\$1,800 - 2,500

PROVENANCE

Maningrida Arts & Culture, Northern Territory (labels attached verso, cat.16542000BP)

Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Maningrida Arts & Culture



123

122 Peter Marralwanga (1917-1987)

Kangaroo

inscribed verso with Oenpelli cat.OE03/0111 natural earth pigments on eucalyptus bark 123.0 x 54.0cm (48 7/16 x 21 1/4in).

\$4,000 - 6,000

PROVENANCE

INADA Aboriginal Art, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in February, 1987

123

Jimmy Njiminjuma (born circa 1945)

Rainbow Serpent with Buffalo Head inscribed verso with artist's name and title natural earth pigments on eucalyptus bark 135.0 x 49.0cm (53 1/8 x 19 5/16in).

\$2,000 - 3,000

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1987



124

124 Maymirrirr Gurruwiwi

Yingapingapu (Ceremonial Ground), 1983 inscribed verso with artist's name and date natural earth pigments on eucalyptus bark 86.0 x 33.0cm (33 7/8 x 13in).

\$600 - 800

PROVENANCE

Australian Collection, Townsville Lawsons, Sydney, September, 1987 The Collection of Milton and Alma Roxanas, Sydney

125

Banapana Maymuru (circa 1944-1982)

Nyapilingu natural earth pigments on eucalyptus bark 75.0 x 22.5cm (29 1/2 x 8 7/8in). **\$700 - 1,000**

PROVENANCE

Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1993

126

Banapana Maymuru (circa 1944-1982)

Possum Story natural earth pigments on eucalyptus bark 98.0 x 30.0cm (38 9/16 x 11 13/16in). **\$1,000 - 1,500**

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney



125

127

Banapana Maymuru (circa 1944-1982)

Goanna in Wet Season with Milky Way natural earth pigments on eucalyptus bark 62.0 x 24.0cm (24 7/16 x 9 7/16in).

\$600 - 800

PROVENANCE

Lawsons, Sydney, 1983 The Collection of Milton and Alma Roxanas, Sydney

128

Narritjin Maymuru (circa 1914-1982)

Djird, the Mighty Hunter descriptive label attached verso natural earth pigments on eucalyptus bark 113.5 x 37.5cm (44 11/16 x 14 3/4in).

\$1,500 - 2,500

PROVENANCE

Hogarth Galleries, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1987

129

Bulambi (circa 1920)

Freshwater Tortoise Myth descriptive label attached verso natural earth pigments on eucalyptus bark 131.0 x 41.0cm (51 9/16 x 16 1/8in).

\$800 - 1,200

PROVENANCE

Collection of Dorothy Hughes The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1991



126

130 Artist Unknown

Untitled (Lizard) natural earth pigments on eucalyptus bark 65.0 x 24.0cm (25 9/16 x 9 7/16in).

\$200 - 400

PROVENANCE

Milingimbi Methodist Mission, Arnhem Land (stamped verso) The Collection of Milton and Alma Roxanas, Sydney

131

Narritjin Maymuru (circa 1914-1982)

Opossum Story natural earth pigments on eucalyptus bark 107.5 x 55.0cm (42 5/16 x 21 5/8in).

\$1,200 - 1,800

PROVENANCE

Bindi Art, Northern Territory The Collection of Milton and Alma Roxanas, Sydney

132

David Daymirringu Malangi (1927-1999)

Darrpa (King Brown), Blue-Tongued Lizard and Death Adder, 1981 inscribed verso with artist's name and cat.DNN natural earth pigments on eucalyptus bark 136.0 x 63.0cm (53 9/16 x 24 13/16in).

\$2,000 - 3,000

PROVENANCE

Executed in the Ramingining region of Central Arnhem Land (label attached verso) Hogarth Galleries, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1989













The Roxanas Collection of Aboriginal Art \mid 53

Barrngandi (active 1963)

Malindjimalindji (Mortuary Rights) natural earth pigments on eucalyptus bark 75.0 x 41.0cm (29 1/2 x 16 1/8in).

\$800 - 1,200

PROVENANCE

Dorothy Bennett, Australian Aboriginal Trust (label verso) The Milton and Alma Roxanas Collection, Sydney

The label reads: 'This comes from the Wulaki mortuary rites. The artist has represented Malindjimalindji, a spirit, and another spirit, about to play a song cycle for the deceased. They are at a waterhole (white dots) containing catfish at Gadji (represented by yellow perimeter).'

134

Attributed to Barrngandi (active 1963)

Untitled (Ceremony)
natural earth pigments on eucalyptus bark
57.5 x 26.5cm (22 5/8 x 10 7/16in).
\$400 - 600

PROVENANCE

Lawsons, Sydney, February, 1989 The Collection of Milton and Alma Roxanas, Sydney

135

Ronnie Djambardi (circa 1925-1994)

Untitled (Lizard)
natural earth pigments on eucalyptus bark
110.0 x 31.0cm (43 5/16 x 12 3/16in).
\$200 - 400

PROVENANCE

Lawsons, Sydney, September, 1994 The Collection of Milton and Alma Roxanas, Sydney

136

Jimmy Nyalalkaya (circa 1915-1989)

Wandurrk, 1970s inscribed verso with artist's name and location natural earth pigments on eucalyptus bark 73.0 x 38.0cm (28 3/4 x 14 15/16in).

\$300 - 500

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney acquired from the above in April, 1990

Cf. For a similar example see *Wandurrk* in Judith Ryan, *Spirit in Land: Bark paintings from Arnhem Land in the National Gallery of Victoria*, Melbourne: National Gallery of Victoria, 1990, cat. 37, p.71

137

Jimmy Nyalalkaya (circa 1915-1989)

Wandurrk, 1974 inscribed verso with artist's name and region natural earth pigments on eucalyptus bark 109.0 x 30.0cm (42 15/16 x 11 13/16in). \$300 - 500

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in April, 1990

138 Bulambi (circa 1920)

Freshwater Crayfish inscribed verso with artist's name, title and region natural earth pigments on eucalyptus bark 60.0 x 21.0cm (23 5/8 x 8 1/4in). \$300 - 500

PROVENANCE

Lawsons, Sydney, February, 1989 The Collection of Milton and Alma Roxanas, Sydney

139

Mithinari Gurruwiwi (1929-1976)

Jurtu

descriptive label attached verso natural earth pigments on eucalyptus bark 80.0 x 16.0cm (31 1/2 x 6 5/16in).

\$800 - 1,200

PROVENANCE

Aboriginal Arts Australia, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in August, 1989

The descriptive label attached verso which reads: 'This painting shows Jurtu the little spirit being that comes down in the drops of rain. He is very tiny, and after he comes out of the raindrop he goes looking for a woman with a kind face, so that he may enter her body and become a child.

Mithinari is the only man with the right to paint this little spirit being.'

140

Bokarra Maymurra (circa 1932-1980)

Untitled (Sacred Waterhole Totems) natural earth pigments on eucalyptus bark 78.0 x 26.5cm (30 11/16 x 10 7/16in).

\$800 - 1,200

PROVENANCE

Lawsons, Sydney, November, 1972 The Collection of Milton and Alma Roxanas, Sydney

141

Mithinari Gurruwiwi (1929-1976)

The Story of Garrimala Lagoon, 1969 descriptive label attached verso natural earth pigments on eucalyptus bark 73.0 x 18.0cm (28 3/4 x 7 1/16in).

\$800 - 1,200

PROVENANCE

Aboriginal Artists Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in April, 1990

























142

Mick Kubarkku (circa 1925-2008)

Berk (death adder snakes) at Ngandarrayo, 1999 natural earth pigments on eucalyptus bark 120.0 x 49.0cm (47 1/4 x 19 5/16in).

\$800 - 1,200

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat.28291999BP) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

143 Ivan Namirrkki (born 1961)

The Wayarra Spirit, 1985 descriptive label attached verso inscribed verso with artist's name, date and location natural earth pigments on eucalyptus bark 78.5 x 43.0cm (30 7/8 x 16 15/16in).

\$1,200 - 1,800

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.NAM4) Lawsons, Sydney, June, 1987 The Collection of Milton and Alma Roxanas, Sydney

The Maningrida Arts & Crafts label attached verso reads: 'NAMIRKKI has depicted the WAYARRA spirit. The Wayarra in Gunwinggu mythology has a fearsome reputation. Being a trickster it is capable of assuming many forms of disguise and is said to be responsible for many a lone hunter's death. Stories are told of hunters being tricked by Wayarra when hunting kangaroo, when the kangaroo suddenly turns into the spirit and chases them. The spirit is hostile to intruders and only clever men may learns its secrets and obtain magical powers from it.'

Paul Nabulumo Namarinjmak (born 1971)

Mimih Spirits, 2000 natural earth pigments on eucalyptus bark 131.5 x 62.0cm (51 3/4 x 24 7/16in). \$800 - 1.200

PROVENANCE

Maningrida Arts & Culture, Northern Territory (label attached verso, cat.10332000BP) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Maningrida Arts & Culture







145 Bob Bilinyara Nabegeyo (circa 1920-1978) Kangaroo and Mimih Spirit

inscribed verso with artist's name; descriptive label attached verso natural earth pigments on eucalyptus bark 95.0 x 48.0cm (37 3/8 x 18 7/8in).

\$1,000 - 1,500

PROVENANCE Lawsons, Sydney, 1986 The Collection of Milton and Alma Roxanas, Sydney

146 Mick Kubarkku (circa 1925-2008)

The Rock Kangaroo natural earth pigments on eucalyptus bark 69.5 x 37.5cm (27 3/8 x 14 3/4in).

\$1,000 - 1,500

PROVENANCE Lawsons, Sydney, February, 1989 The Collection of Milton and Alma Roxanas, Sydney

Descriptive label attached verso which reads: 'The rock kangaroo NAMARRD has been cooked and dissected ready for eating."

Robin Nganjmirra (1951-1991)

Mimih and Namorodo Spirits descriptive label attached verso natural earth pigments on eucalyptus bark 85.0 x 60.5cm (33 7/16 x 23 13/16in). \$500 - 800

PROVENANCE The Collection of Milton and Alma Roxanas, Sydney







Waigan Djanghara (circa 1929-deceased) Wanjina, 1990

inscribed verso with artist's name natural earth pigments on bark 86.0 x 33.0cm (33 7/8 x 13in). \$800 - 1,200

PROVENANCE Aboriginal Arts Australia, Perth (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

149 Waigan Djanghara (circa 1929-deceased)

natural earth pigments on eucalyptus bark 49.5 x 33.0cm (19 1/2 x 13in). \$700 - 1,000

PROVENANCE Aboriginal Arts Australia, Perth (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

Ignatia Djanghara (circa 1930)

natural earth pigments on eucalyptus bark 53.5 x 27.5cm (21 1/16 x 10 13/16in). \$800 - 1,200

PROVENANCE Aboriginal Arts Australia, Perth (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

151 David Milaybuma (circa 1938-1983) Garlerr - Freshwater Long Tom natural earth pigments on eucalyptus bark

19.0 x 89.0cm (7 1/2 x 35 1/16in). \$300 - 500

PROVENANCE

Maningrida Arts & Crafts, Northern Territory (label attached verso, cat. MILA21) The Collection of Milton and Alma Roxanas, Sydney

152 **Artist Unknown**

Freshwater Prawns natural earth pigments on eucalyptus bark 26.0 x 66.5cm (10 1/4 x 26 3/16in). \$500 - 800

PROVENANCE The Collection of Milton and Alma Roxanas, Sydney

Jimmy Midjawmidjaw (circa 1897-1985)

inscribed verso with artist's name, title and location; descriptive label attached verso natural earth pigments on eucalyptus bark 30.0 x 63.0cm (11 13/16 x 24 13/16in).

\$800 - 1,200

PROVENANCE

Lawsons, Sydney, February, 1990, lot 231 The Collection of Milton and Alma Roxanas, Sydney

154 Curly Bardkadubbu (circa 1924-1987)

Namangurr (Barramundi) natural earth pigments on eucalyptus bark 52.0 x 114.0cm (20 1/2 x 44 7/8in). \$800 - 1,200

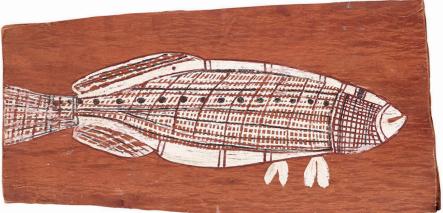
PROVENANCE

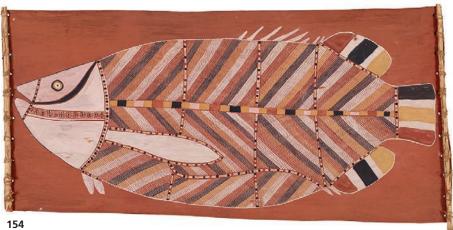
Maningrida Arts & Crafts, Northern Territory (label attached verso, cat.BAR16) Lawsons, Sydney, June, 1987 The Collection of Milton and Alma Roxanas, Sydney















155 Artist Unknown (Melville Island)

Untitled natural earth pigments on eucalyptus bark 72.0 x 55.5cm (28 3/8 x 21 7/8in).

\$800 - 1,200

PROVENANCE

Lawsons, Sydney, June, 1986, lot 222 The Collection of Milton and Alma Roxanas, Sydney

156

Attributed to Deaf Tommy Mungatopi (circa 1925-1985)

Moonlight on Water, 1960s inscribed verso with title and Melville Island natural earth pigments on eucalyptus bark 110.0 x 63.0cm (43 5/16 x 24 13/16in). \$4,000 - 6,000

PROVENANCE

Lawsons, Sydney, September 1987 The Collection of Milton and Alma Roxanas, Sydney





natural earth pigments on eucalyptus bark 76.0 x 34.5cm (29 15/16 x 13 9/16in).

\$18,000 - 25,000

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

As an important ceremonial leader and custodian for his father's sacred designs, songs and stories, Yirawala frequently depicted designs from the Mardayin, Lorrkon and Wubarr ceremonies. As a senior figure, he took his responsibilities of preserving the history and traditions of his clan very seriously, and believed that it was crucial not only to educate his own people, but also non-indigenous people about the power of ancestral subject matter and his people's connection to the land in order to prevent their disappearance.

In this dynamic work, Yirawala has successfully evoked the rythmic drumming and movement of the ceremonial dancers through the repetitive use of the curved lines of the upraised arms and legs of the figures. By filling the composition entirely, one has the sense of a much larger gathering that extends far beyond the edges of the painting's surface.



158

158 Yirawala (circa 1897-1976)

Untitled (Barra, Lightning and Thunder Man), 1968 natural earth pigments on eucalyptus bark 85.0 x 30.0cm (33 7/16 x 11 13/16in).

\$15,000 - 18,000

PROVENANCE Sandra Holmes, Sydney The Collection of Milton and Alma Roxanas, Sydney

Cf. For a similar painting see pl.93 in Sandra Le Brun Holmes, *Yirawala: Painter of the Dreaming*, Sydney: Hale & Iremonger, 1994. According to Holmes' description, Barra is the bringer of the wet season. The little bags tied to his arms and legs are 'power bags' containing magic stones for making storms. The stones are painted and sung in a certain sacred place in Gunwinggu country (ibid. p.144).









159

159 Dick (Goobalatheldin) Roughsey (1924-1985)

The Rainbow Snake, 1972; The Initiation Ceremony, 1971; Untitled, 1973 each signed and dated 'Goobalathelidin' at base; two with descriptive labels attached verso natural earth pigments on eucalyptus bark 90.0 x 34cm; 80.0 x 33.0cm; 89.0 x 25.0cm

\$2,500 - 3,500

PROVENANCE Lawsons, Sydney The Collection of Milton and Alma Roxanas, Sydney

(3) 1 of 3 illustrated all available on Bonhams' website

160 Mervyn Roughsey

Untitled natural earth pigments on eucalyptus bark 41.0 x 30.0cm and 16.0 x 68.0cm \$300 - 500

PROVENANCE Lawsons, Sydney Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

(2) 1 of 2 illustrated both available on Bonhams' website

161 Jackson Jacob Thunalgunaldin

Circumcision Ceremony, 1973 signed and dated 'Thunalgunaldin / 1973' lower left

natural earth pigments on eucalyptus bark 56.0 x 23.0cm (22 1/16 x 9 1/16in).

\$200 - 400

PROVENANCE

Lawsons, Sydney, 27 May, 1996, lot 295 The Collection of Milton and Alma Roxanas, Sydney

162 Dick (Goobalatheldin) Roughsey (1924-1985)

Turkey and Emu, 1972 signed and dated 'Goobalathelidin 72' lower left at base; handwritten descriptive label attached verso natural earth pigments on eucalyptus bark 46.0 x 34.0cm (18 1/8 x 13 3/8in).

\$300 - 500

PROVENANCE Lawsons, Sydney, 26 October, lot 279 (label attached) The Collection of Milton and Alma Roxanas, Sydney

163 Dick (Goobalatheldin) Roughsey (1924-1985)

Taboo Food Story, 1968; The Balansando People, 1968;

each signed and dated 'Goobalathelidin 68' at base; each with handwritten descriptive labels attached verso

natural earth pigments on eucalyptus bark 78.5 x 31.0cm; 75.0 x 40.0cm

\$2,500 - 3,500

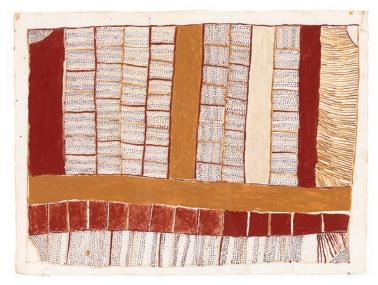
Roxanas, Sydney

PROVENANCE Lawsons, October, 1998, lot 280 (labels attached) The Collection of Milton and Alma

(2) 1 of 2 illustrated both available on Bonhams' website







164





Kutuwalumi Purawarrumpatu (Kitty Kantilla) (circa 1928-2003)

Pumpuni Jilamara, 2001 natural earth pigments on paper 58.0 x 76.0cm (22 13/16 x 29 15/16in).

\$4,000 - 6,000

PROVENANCE

Jilamara Arts & Crafts, Melville Island (cat.232-02) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

19th Telstra National Aboriginal & Torres Strait Islander Art Award, 10 August - 27 October, 2002, Museum and Art Gallery of the Northern Territory, Darwin (Winner: Telstra Work on Paper) Kitty Kantilla Retrospective, National Gallery of Victoria, Melbourne, 7 December 2007 - 21 January, 2008, cat.37 (label attached verso)

LITERATURE

Judith Ryan et al, *Kitty Kantilla*, Melbourne: National Gallery of Victoria, 2007, p.34 (illus.)

This painting is accompanied by the 19th Telstra National Aboriginal & Torres Strait Islander Art Award catalogue (illus.)



Kutuwalumi Purawarrumpatu (Kitty Kantilla) (circa 1928-2003)

166

Pumpuni Jilamara, 1994 natural earth pigments on paper 57.0 x 76.0cm (22 7/16 x 29 15/16in).

\$3,000 - 5,000

PROVENANCE

Jilamara Arts & Crafts, Melville Island (label attached verso) Aboriginal and South Pacific Gallery, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Kitty Kantilla, Aboriginal and South Pacific Gallery, Sydney, 3 August - 3 September, 1994

166

Attributed to Mickey Geranium Warlapinni (circa 1905-1985)

Pukumani Pole, Bathurst or Melville Island natural earth pigments on carved ironwood height: 204.0 cm (80 5/16in).

\$4,000 - 6,000

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney



167 Kutuwalumi Purawarrumpatu (Kitty Kantilla) (circa 1928-2003)

Pumpuni Jilamara, 2002 inscribed verso with artist's name and Jilamara Arts cat.36-02 natural earth pigments on linen 74.0 x 92.5cm (29 1/8 x 36 7/16in).

\$12,000 - 18,000

PROVENANCE
Jilamara Arts & Crafts, Melville Island
Aboriginal and Pacific Art, Sydney
The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts & Crafts



168



169



170

Raelene Kerinauia (born 1962)

Kayimwagakimi Jilamara, 2004 inscribed verso with artist's name and Jilamara Arts cat.153-04 natural earth pigments on linen 140.0 x 55.0cm (55 1/8 x 21 5/8in).

\$1,500 - 1,800

PROVENANCE

Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts and Crafts

169

Pedro Wonaeamirri (born 1974)

Pwoja-Pukumani Body Paint Design, 2005 inscribed verso with artist's name and Jilamara Arts cat.148-05 natural earth pigments on paper 77.0 x 56.0cm (30 5/16 x 22 1/16in).

\$600 - 800

PROVENANCE

Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Arts, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts and Crafts

170

Pedro Wonaeamirri (born 1974)

Pwoja-Pukumani Body Paint Design, 2005 inscribed verso with artist's name, size and Jilamara Arts cat. 55-05 natural earth pigments on paper 77.0 x 58.0cm (30 5/16 x 22 13/16in).

\$600 - 800

PROVENANCE

Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Arts, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts and Crafts

171 Timothy Cook (born 1958)

Kulama, 2010 inscribed verso with artist's name and Jilamara Arts cat.183-10 natural earth pigments on linen 150.0 x 120.0cm (59 1/16 x 47 1/4in).

\$5,000 - 7,000

PROVENANCE

Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation by Jilamara Arts and Crafts

172

Jean Baptist Apuatimi (1940-2013)

Yirrikapayi, 2001 inscribed verso with artist's name and Tiwi Design cat.1099-01 natural earth pigments on canvas 100.0 x 120.0cm (39 3/8 x 47 1/4in). \$3,000 - 5,000

PROVENANCE

Tiwi Design, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Tiwi Design

173

Timothy Cook (born 1958)

Kulama, 2010 inscribed verso with artist's name and Jilamara Arts cat.513-05 natural earth pigments on linen 86.5 x 71.0cm (34 1/16 x 27 15/16in).

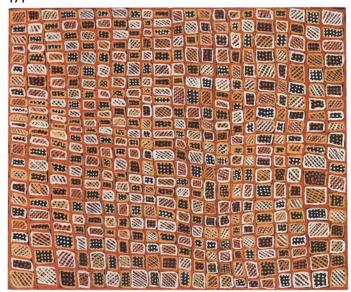
\$4,000 - 6,000 PROVENANCE

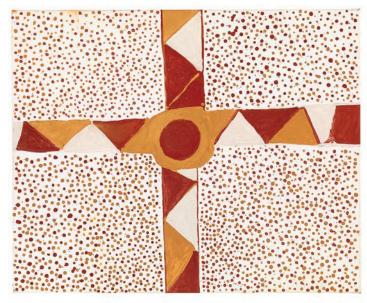
Jilamara Arts and Crafts, Melville Island Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

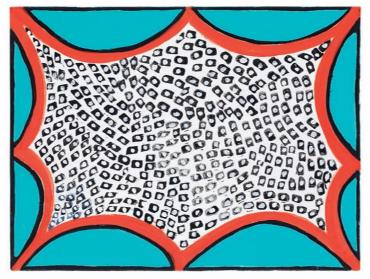
This work is accompanied by documentation from Jilamara Arts and Crafts

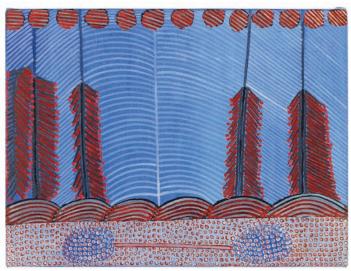


171

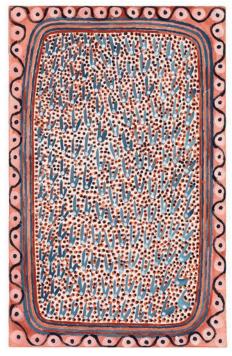








175



174

Janangoo Butcher Cherel (circa 1920-2009)

Girndi, Bush Plum, 2007 inscribed verso with artist's name, title and Mangkaja Arts cat.934/07 synthetic polymer paint on canvas 45.0 x 60.0cm (17 11/16 x 23 5/8in).

\$3,000 - 5,000

PROVENANCE

Mangkaja Arts, Fitzroy Crossing Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mangkaja Arts

175

Janangoo Butcher Cherel (circa 1920-2009)

Lirrida Gorge, 2003 inscribed verso with artist's name and Mangkaja Arts cat.PC051/03 synthetic polymer paint on canvas 45.0 x 60.0cm (17 11/16 x 23 5/8in). \$3,000 - 5,000

PROVENANCE

Mangkaja Arts, Fitzroy Crossing Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Janangoo Butcher Cherel, Aboriginal and Pacific Art, Sydney, 3 - 24 April, 2003

176

Janangoo Butcher Cherel (circa 1920-2009)

Yimarrarra, 2004 inscribed verso with artist's name and Mangkaja Arts cat.PC380/04 synthetic polymer paint on cotton duck 70.0 x 45.0cm (27 9/16 x 17 11/16in).

\$3,000 - 5,000

PROVENANCE

Mangkaja Arts, Fitzroy Crossing Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mangkaja Arts

Janangoo Butcher Cherel (circa 1920-2009)

Black Water, 2008 gouache on paper 56.0 x 76.0cm (22 1/16 x 29 15/16in). \$2,000 - 3,000

PROVENANCE

Mangkaja Arts, Fitzroy Crossing (cat.725/08) Aboriginal & Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mangkaja Arts

178

Janangoo Butcher Cherel (circa 1920-2009)

Ngawaya, 2008 gouache on paper 56.0 x 76.0cm (22 1/16 x 29 15/16in). \$2,000 - 3,000

PROVENANCE

Mangkaja Arts, Fitzroy Crossing (cat.1310/08) Aboriginal & Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mangkaja Arts

179

Janangoo Butcher Cherel (circa 1920-2009)

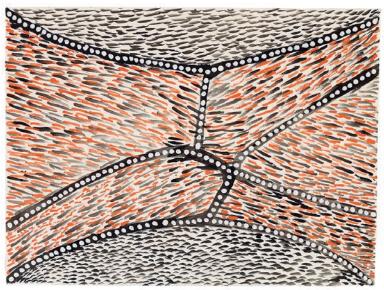
Munyi inscribed 'Butcher' verso gouache on paper 42.0 x 49.0cm (16 9/16 x 19 5/16in).

\$2,000 - 3,000

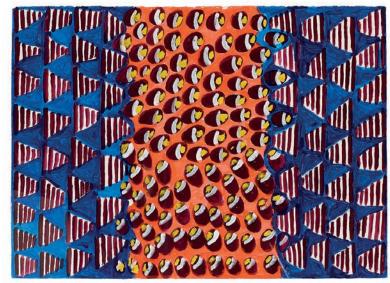
PROVENANCE

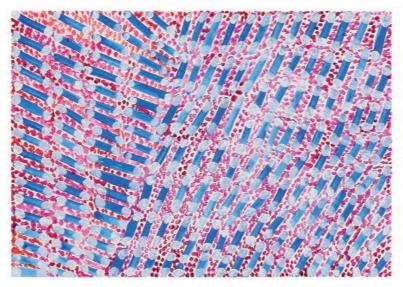
Mangkaja Arts, Fitzroy Crossing (cat.892/07) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

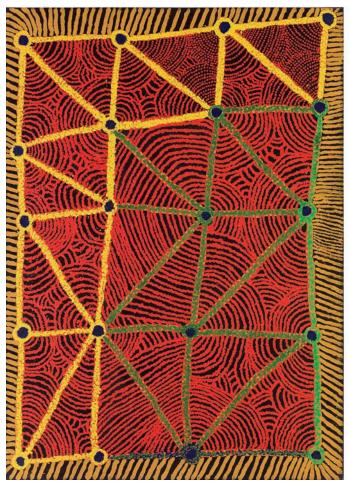
This work is accompanied by documentation from Mangkaja Arts



177









180 Tjuruparu Watson (circa 1940)

Pitapita, 2004 inscribed verso with artist's name, date and Irrunytju Arts cat. IRRTJW04339 synthetic polymer paint on canvas

180.0 x 130.0cm (70 7/8 x 51 3/16in).

\$2,000 - 3,000

PROVENANCE Irrunytju Arts, Alice Springs Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Irrunytju Arts

181 Tjuruparu Watson (circa 1940)

Illurpa, 2003 inscribed verso with artist's name, date and Irrunytju Arts cat. IRRTJW03196 synthetic polymer paint on canvas 140.0 x 89.0cm (55 1/8 x 35 1/16in).

\$1,800 - 2,500

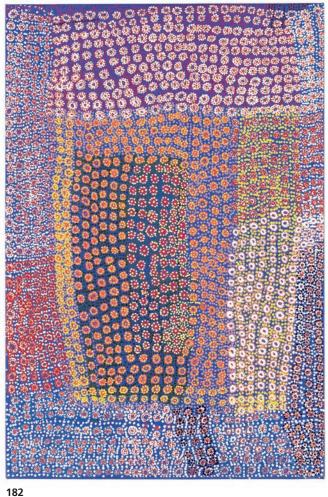
PROVENANCE

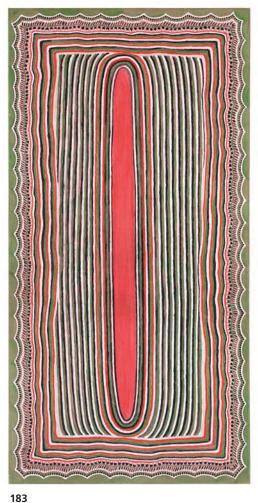
Irrunytju Arts, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Wati Tjilpiku Tjukurpa II, Aboriginal and Pacific Art, Sydney, 11 September - 3 October, 2003, cat.4

This work is accompanied by documentation from Irrunytju Arts





182 Tommy Mitchell (born 1943)

Tjunka's Country, 2008 inscribed verso with artist's name and Warakurna Artists cat.772-08 synthetic polymer paint on canvas 152.0 x 101.0cm (59 13/16 x 39 3/4in).

\$3,000 - 5,000

PROVENANCE Warakurna Artists, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Warakurna Artists

183

Janangoo Butcher Cherel (circa 1920-2009)

Gananyi, 2000 inscribed verso with artist's name and Mangkaja Arts cat.PC258/00 synthetic polymer paint on cotton duck 149.0 x 76.0cm (58 11/16 x 29 15/16in). \$5,000 - 7,000

PROVENANCE Mangkaja Arts, Fitzroy Crossing Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mangkaja Arts







184

Pedro Wonaeamirri (born 1974)

Pwoja-Pukumani Body Paint Design, 2004 natural earth pigments on canvas 207.0 x 64.0cm (81 1/2 x 25 3/16in).

\$2,000 - 3,000

PROVENANCE

Jilamara Arts & Crafts, Melville Island (stamped verso, cat.1058-04) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Jilamara Arts & Crafts

185

Nina Puruntatameri (born 1971)

Untitled, 2005 inscribed verso with artist's name and Munupi Arts and Crafts cat.356-05 natural earth pigments on canvas 80.0 x 120.0cm (31 1/2 x 47 1/4in).

\$2,000 - 3,000

PROVENANCE

Munupi Arts and Crafts, Melville Island Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Munupi Arts and Crafts

186

Artist Unknown

Hollow Log Coffin natural earth pigments on carved wood *Height: 133cm* **\$800 - 1,200**

PROVENANCE

Aboriginal and Pacific Arts, Sydney The Collection of Milton and Alma Roxanas, Sydney

187 Charlie Tarawa Tjungurrayi (born circa 1920-1999)

Water Snake Dreaming, 1973 inscribed with Papunya Tula Artists cat. CT731138 verso synthetic polymer paint on composition board 80.0 x 61.0cm (31 1/2 x 24in).

\$12,000 - 18,000

PROVENANCE

Painted at Papunya, 1973 Papunya Tula Artists, Alice Springs Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

Cf. For a stylistically similar example see Women's Witchetty Grub Dreaming, 1972, painting 318 in Geoffrey Bardon, and James Bardon, Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement, Melbourne: The Miegunyah Press, 2004, p.368

188

Old Walter Tjampitjinpa (circa 1912-1980)

Water Dreaming, 1971 synthetic polymer paint on linen 37.0 x 23.0cm (14 9/16 x 9 1/16in).

\$12,000 - 18,000

PROVENANCE

Painted at Papunya in May, 1971 Collection of Dorn Bardon, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 2005

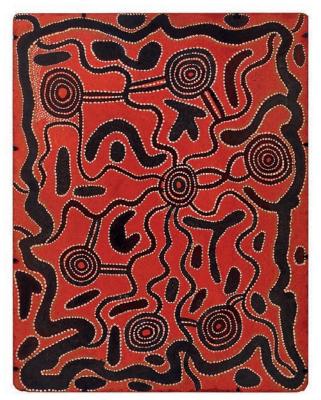
EXHIBITED

National Gallery of Victoria, Melbourne (label attached verso)

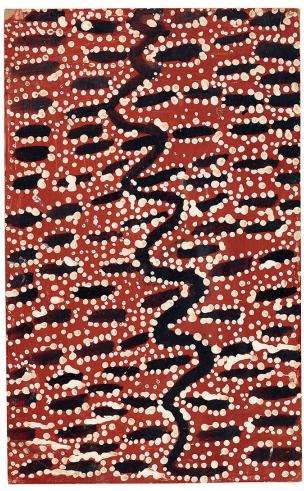
LITERATURE

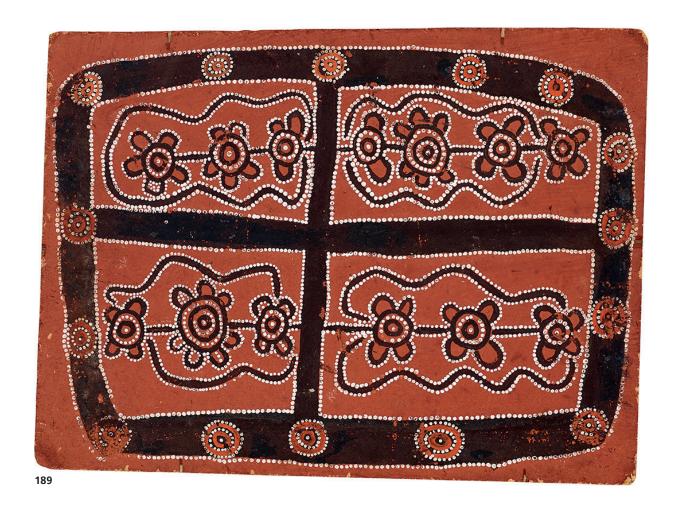
Geoffrey Bardon and James Bardon, *Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, Melbourne: The Miegunyah Press, 2004, painting 45, p.119 (illus.)

In his description of the painting, Geoffrey Bardon indicates that it is a very early work, possibly the earliest of his time at Papunya. In the accompanying diagram he identifies the horizontal elliptical shapes as puddles and the undulating central line, flowing water (Bardon and Bardon, p.119)



187





Anatjari No.III Tjakamarra (circa 1938-1992)

Pintupi Four part Dreaming, 1971 synthetic polymer paint on composition board 45.0 x 33.0cm (17 11/16 x 13in).

\$12,000 - 18,000

PROVENANCE

Painted at Papunya, Northern Territory in November-December, 1971 Geoffrey Bardon, New South Wales Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney, acquired through the above in 2001

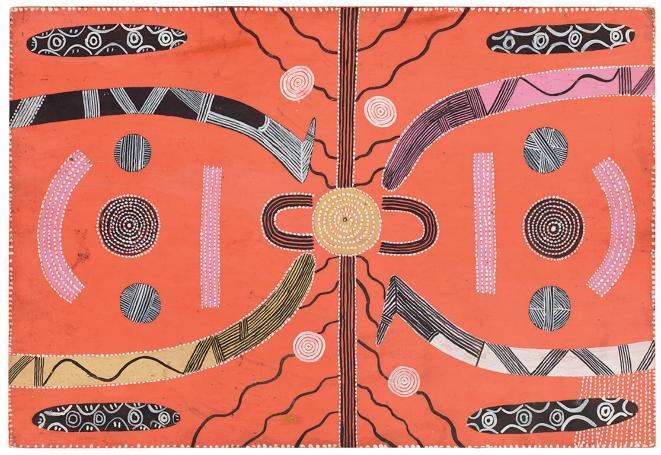
EXHIBITED

National Gallery of Victoria (label attached verso)

LITERATURE

Geoffrey Bardon, and James Bardon, *Papunya, A Place Made After the Story: The Beginnings of the Western Desert Painting Movement*, Melbourne: The Miegunyah Press, 2004, painting 39, p.116 (illus.)

This painting is sold with an annotated diagram and descriptive notes by Geoffrey Bardon that read in part: 'Long dreaming journey divided into four cameo episodes that seem to involve many people, possibly twenty... Dreaming separated by a cross motif involves a ceremony of many men travelling a great distance in the landscape of Western Australia. It is an archetypal example of mind-maps that became common after 1972-3...'.



Kaapa Mbitjana Tjampitjinpa (born circa 1920-1989)

Two Men's Travelling Dreaming, c.1973 drawing in pencil verso synthetic polymer paint on artist's board 56.0 x 38.0cm (22 1/16 x 14 15/16in).

\$20,000 - 30,000

PROVENANCE Painted at Papunya circa 1973 The Collection of Geoffrey Bardon, Sydney Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

The drawing verso depicts two ritual dancers performing with a central corroboree stick and associated tjuringas and bullroarers.

This painting is sold with an annotated diagram and descriptive notes by Geoffrey Bardon that reads in part: 'The design has major significance in its use of the travelling line which crosses the painting from left to right in the centre of the painting...The motifs for windbreak, spears and digging sticks are stylised into simple forms and the "U" shapes are ceremonial men facing each other across a significant sacred/secret site indicated by the large concentric circles. This centre circle of the travelling line is an important feature of the painting as it represents a resting place, fireplace, story time or place of consequence on the special journey. Body paint and the sand mosaics are indicated in an order across prepared earth for this ceremony.'





191 Elizabeth Nyumi Nungarrayi (born circa 1947)

Parwalla, 2004 inscribed verso with artist's name, size and Warlayirti Artists cat.1142/04 synthetic polymer paint on linen 151.0 x 100.0cm (59 7/16 x 39 3/8in).

\$2,000 - 3,000

PROVENANCE Warlaryirti Artists, Balgo Hills Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

192 Hector Tjupuru Burton (circa 1937)

Anumara Tjukurpa, 2010 inscribed verso with artist's name and Tjala Arts cat.553-10 synthetic polymer paint on linen 198.0 x 122.0cm (77 15/16 x 48 1/16in).

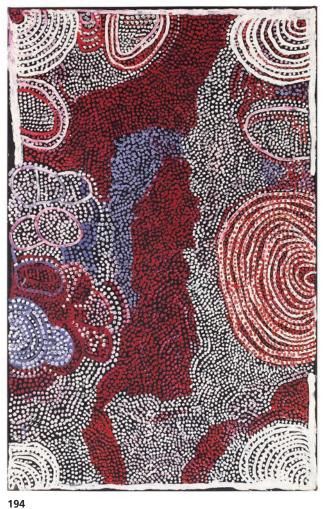
\$5,000 - 7,000

PROVENANCE

Tjala Arts, APY Lands, South Australia Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Tjala Arts





193

Weaver Jack (circa 1928-2010)

Anna Plains Springs Country, 2005 inscribed verso with artist's name, medium, size, title and Short St cat.10294 synthetic polymer paint on canvas 167.5 x 111.0cm (65 15/16 x 43 11/16in).

\$3,000 - 5,000

PROVENANCE

Short St Gallery, Broome
Aboriginal and Pacific Art, Sydney
The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Weaver Jack, Lungarung - My Country, Aboriginal and Pacific Art, Sydney, 4 - 25 June 2005, cat.3

This work is accompanied by documentation from Aboriginal and Pacific Art

194

Milatjari Pumani (born 1928)

Ngura Walytja, Antara, 2010 inscribed verso with artist's name and Mimili Maku cat.607-10 synthetic polymer paint on linen 168.0 x 106.0cm (66 1/8 x 41 3/4in).

\$3,000 - 5,000

PROVENANCE

Mimili Maku, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Mimili Maku





196



195

Elizabeth Nyumi Nungarrayi (born circa 1947)

Parwalla, 2002

inscribed verso with artist's name, size and Warlayirti Artists cat.607/02 synthetic polymer paint on canvas 80.0 x 80.0cm (31 1/2 x 31 1/2in).

\$4,000 - 6,000

PROVENANCE

Warlayirti Artists, Balgo Hills Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Elizabeth Nyumi, Aboriginal and Pacific Art, Sydney, 18 July - 9 August 2002, cat. 2

This work is accompanied by documentation from Warlayirti Artists

196

Tjingapa Davies (circa 1935)

Patupirri Tjukurrpa, 2001

inscribed verso with artist's name, title, date and Tjulyuru Cultural Centre synthetic polymer paint on canvas

131.0 x 97.0cm (51 9/16 x 38 3/16in).

\$2,000 - 3,000

PROVENANCE

Tjulyuru Gallery, Warburton Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Tjulyuru Gallery

197

Tiger Palpatja (born circa 1920)

Wanampi Tjukurpa - Mythical Rainbow Snake Creation Story, 2009 inscribed verso with artist's name and Tjala Arts cat.126-09 synthetic polymer paint on linen 121.0 x 121.0cm (47 5/8 x 47 5/8in).

\$3,000 - 5,000

PROVENANCE

Tjala Arts, South Australia (stamped verso) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Tjala Arts



198

Clem Rictor (born circa 1940)

Wati Kipara, 2002

inscribed verso with artist's name, date and Irrunytju Arts cat.IRRCRO2173 synthetic polymer paint on canvas

74.0 x 117.0cm (29 1/8 x 46 1/16in).

\$2,500 - 3,500

PROVENANCE

Irrunytju Arts, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

EXHIBITED

Wati Tjilpiku Tjukurpa, Stories from the Senior Men, Aboriginal and Pacific Arts, Sydney, 15 - 31 August, 2002, cat.8 (illus. invitation)

This work is accompanied by documentation from Irrunytju Arts

199

Peter Lewis (born 1940)

Tjukurrpa Nganturn Tingari, 2007 inscribed verso with artist's name and Warakurna Artists cat.325-07 synthetic polymer paint on canvas 101.0 x 101.0cm (39 3/4 x 39 3/4in).

\$2,000 - 3,000

PROVENANCE

Warakurna Artists, Northern Territory Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Warakurna Artists

200

Peter Lewis (born 1940)

Tingari Tjukurrpa, 2007 inscribed verso with artist's name and Warakurna Artists synthetic polymer paint on canvas 101.5 x 76.5cm (39 15/16 x 30 1/8in).

\$2,000 - 3,000

PROVENANCE

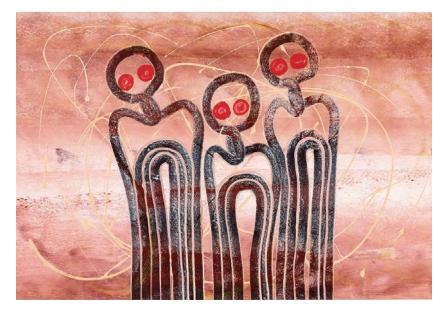
Warakurna Artists, Northern Territory (cat.629-07) Aboriginal and Pacific Art, Sydney The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Warakurna Artists



199

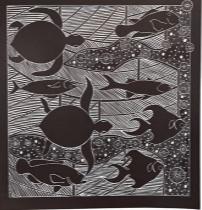






202





201

Fiona Omeenyo (born 1981)

Crazy People, 2003 inscribed verso with title and Lockhart River cat. FO160703 synthetic polymer paint on canvas 85.0 x 123.0cm (33 7/16 x 48 7/16in). \$1,000 - 1,500

PROVENANCE

Lockhart River Arts Centre, Queensland Hogarth Galleries, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Lockhart River Arts Centre

202

Butcher Joe Nangan (circa 1902-1989)

A suite of four drawings:
The Emu,Spoonbill, Finch, Brolga and Dove
The Brown Hawk
Ceremonial Dance
descriptive label attached verso
'Ceremonial Dance'
pencil and watercolour on paper
17.0 x 32.0cm, 17.0 x 31.0cm, 21.0 x 29.0cm,
26.0 x 35.0cm

\$1,200 - 3,200

PROVENANCE The Collection of Mary Macha, Perth The Collection of Milton and Alma Roxanas, Sydney, acquired from the above in 1990

203

Banduk Marika (born 1954)

Minyapa ga Dhanggatjiya (diptych), 1990 numbered 23/30, titled and signed below image linocut

60.5 x 117.0cm (23 13/16 x 46 1/16in).

\$300 - 500

PROVENANCE Sydney Print Studio, Sydney The Collection of Milton and Alma Roxanas, Sydney

RELATED WORK

Another example from this edition is held in the collection of the National Gallery of Australia, Canberra

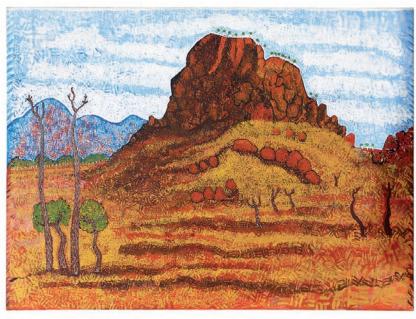
Trevor Nickolls (1949-2012) Centre Landscape, 1988 inscribed verso with title, artist's name, medium, date and size synthetic polymer paint on canvas 91.0 x 121.0cm (35 13/16 x 47 5/8in). \$1,500 - 2,500

PROVENANCE The Collection of Milton and Alma Roxanas, Sydney

205 Trevor Nickolls (1949-2012)

Rear Vision Landscape, 1988 inscribed verso with artist's name, title, medium, size and date synthetic polymer paint on linen 41.0 x 61.0cm (16 1/8 x 24in). \$3,000 - 5,000

PROVENANCE INADA Aboriginal Arts, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney



204



205

Ningura Napurrula (born circa 1938)

Wirrulnga, 1998

inscribed verso with artist's name, size and Papunya Tula Artists cat. NN9811226

synthetic polymer paint on linen

91.0 x 46.0cm (35 13/16 x 18 1/8in).

\$600 - 800

PROVENANCE

Papunya Tula Artists, Alice Springs

The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Papunya Tula Artists

207

Pantjiya Nungurrayi (circa 1936)

Women's Ceremonies, 1999 inscribed verso with artist's name, size and Papunya Tula Artists cat. PN9912126

synthetic polymer paint on linen 91.0 x 46.0cm (35 13/16 x 18 1/8in).

\$600 - 800

PROVENANCE

Papunya Tula Artists, Alice Springs

The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Papunya Tula Artists

Sam Wickman Juparulla (born 1952)

Yulka (Bush Onion), 2004 inscribed verso with artist's name, title, region and date synthetic polymer paint on canvas 131.0 x 79.0cm (51 9/16 x 31 1/8in).

\$2,000 - 3,000

PROVENANCE

Hogarth Galleries, Sydney (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

Christmas Exhibition, Hogarth Galleries, Sydney, 8 December, 2004 - 8 January, 2005

209

Elizabeth Gordon Napaljarri (born 1954)

Untitled, 1997

inscribed verso with artist's name, size and Warlayirti Artists cat.620/97 synthetic polymer paint on linen

91.0 x 61.5cm (35 13/16 x 24 3/16in).

\$300 - 500

PROVENANCE

Warlayirti Artists, Balgo Hills

The Collection of Milton and Alma Roxanas, Sydney

This work is accompanied by documentation from Warlayirti Artists

(illustrated online only)

Big John Dodo (1910-2003)

Untitled (Heads of Ancestral Figures), c.1985 carved sandstone

heights: 28.0cm; 26.0cm

\$400 - 600

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

(illustrated online only)

211

Enos Namatjira (1920-1966)

Central Australia signed 'Enos Namatjira' lower centre watercolour on paper 16.0 x 25.0cm (6 5/16 x 9 13/16in).

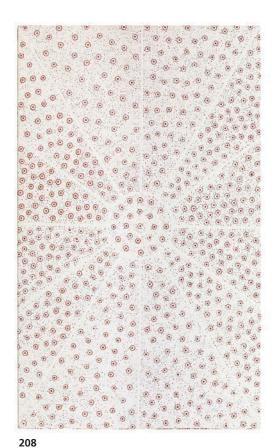
\$300 - 500

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

(illustrated online only)









Otto Pareroultja (1914-1973)

Central Australian Landscape, c.1950 signed 'Otto Pareroultja' lower centre watercolour on paper 27.0 x 37.0cm (10 5/8 x 14 9/16in).

\$800 - 1,200

PROVENANCE

Spinifex Gallery, Alice Springs (stamped verso) The Collection of Milton and Alma Roxanas, Sydney

213

Arnulf Ebatarinja (born 1931), ; Henoch Raberaba (1914-1975)

Central Australian Landscape; Central Australian Landscape; signed 'Arnulf Ebatarinja' lower right; signed 'Henoch Raberaba' lower centre watercolour on paper 24.0 x 37.0cm; 34.0 x 48.0cm

\$500 - 700

PROVENANCE

Arunta Art Galleries, Alice Springs (stamped verso)
District Welfare Office, Alice Springs (stamped verso and dated
4 July 1960)
Private collection

Lawsons, Sydney, 15 September, 1998, lot 81 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

(2) 1 of 2 illustrated both available on Bonhams' website

214

Ewald Namatjira (1930-1984)

Central Australian Landscape signed 'Ewald Namatjira' lower left watercolour on paper 26.0 x 36.0cm (10 1/4 x 14 3/16in).

\$400 - 600

PROVENANCE

Lawson Menzies, Sydney, 29 October, 2002, lot 376 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

215

Otto Pareroultja (1914-1973)

Central Australian Landscape signed 'Otto Pareroultja' lower centre watercolour on paper 35.0 x 53.0cm (13 3/4 x 20 7/8in).

\$1,200 - 2,200

PROVENANCE

Spinifex Gallery, Alice Springs (stamped verso) The Collection of Milton and Alma Roxanas, Sydney

216

Keith Namatjira (1938-1977)

Central Australian Landscape; Finke River going down to Palm Valley signed 'Keith Namatjira' lower right; signed 'Keith Namatjira' lower right; inscribed with title verso: Finke River, going down to Palm Valley, SW of Alice Springs watercolour on paper

watercolour on paper 34.0 x 51.0cm; 27.0 x 38.0cm

\$600 - 800

PROVENANCE

(Finke River going down to Palm Valley) Deutscher~Menzies, Fine Aboriginal Art and a Collection of New Ireland Malagan Sculptures, Melbourne, 27 June, 2000, lot 198 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

(2) 1 of 2 illustrated both available on Bonhams' website

717

Gabriel Namatjira (1941-1969), ;Conley Ebatarinja (born 1959)

Central Australia; Untitled signed 'Gabriel Namatjira' lower right; signed 'Conley Ebatarinja' lower centre watercolour on paper 24.0 x 34.0cm; 37.0 x 48.5cm

\$500 - 700

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

(illustrated online only)

218

Peter Taylor, ; Clem Abbott

Central Australian Landscape signed 'Peter Taylor' signed lower right; signed 'Clem Abbott' lower right watercolour on paper 17.0 X 24.0cm; 34.0 x 51.0cm

\$500 - 700

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

(2)

(illustrated online only)

219

Edwin Pareroultja (1918-1986)

Mount Sonder, 1970; Dry Watercourse, Mount Giles; Central Australia signed 'Edwin Pareroultja' lower centre; signed 'Edwin Pareroultja' lower left; signed 'Edwin Pareroultja' lower right watercolour on paper

36.0 x 31.0; 36.0cm x 53.0cm; 37.0 x 54.0cm

\$800 - 1,200

PROVENANCE

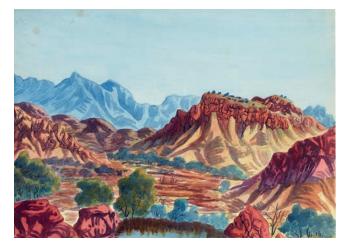
Lawsons, Aboriginal Art, Works on Paper and Contemporary Paintings, Sydney, 15 September, 1998, lot 68 (label attached verso)

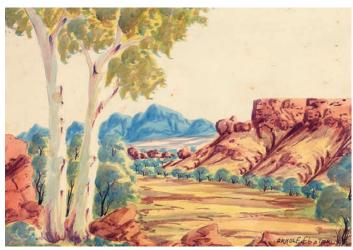
Lawson~Menzies, Australian & International Paintings, Sydney, 29 October, 2002, lot 209 (label attached verso)
Private collection, Sydney, acquired directly from Rex Batterbee in Alice Springs

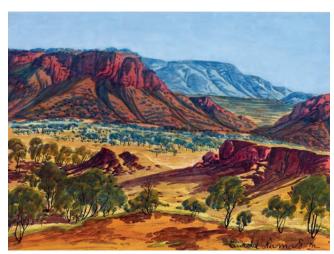
Lawson~Menzies, Australian & International Paintings, Sydney, 29 October, 2002, lot 349 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

(3) 1 of 3 illustrated all available on Bonhams' website



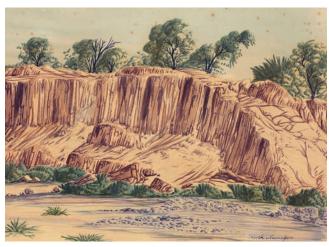






214 215





216 217

The Roxanas Collection of Aboriginal Art \mid 85

A Suite of Hermannsburg Watercolours

Ivan Pannka (born 1943), Keith Namatjira (1938-1977), Joshua Ebaterinja (1940-1973), Athanasius Renkaraka (1944-1989), Nelson Pannka (1935-1971), Benjamin Landara (1921-1985) watercolour on paper various sizes

\$3,000 - 5,000

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

221

Walter Ebatarinja (1915-1968)

Mount Hermannsburg signed 'Walter Ebatarinja' lower right watercolour on paper 35.0 x 46.0cm (13 3/4 x 18 1/8in). \$300 - 500

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

222

Otto Pareroultja (1914-1973)

Ironstone Range signed 'Otto Pareroultja' lower centre watercolour on paper 22.0 x 36.0cm (8 11/16 x 14 3/16in).

\$800 - 1,200

PROVENANCE

Lawsons, Sydney, 15 September, 1998, lot 67 (label attached verso) The Collection of Milton and Alma Roxanas, Sydney

223

Otto Pareroultja (1914-1973)

Central Australian Landscape, 1956 signed 'Otto Pareroultja' lower centre; inscribed verso with 'Otto Pareroultja / Welfare Branch / 11 April 1956 / Alice Springs' watercolour on paper 27.0 x 38.0cm (10 5/8 x 14 15/16in).

\$800 - 1,200

PROVENANCE

The Collection of Milton and Alma Roxanas, Sydney

224

Otto Pareroultja (1914-1973)

Totemic Landscape signed 'Otto Pareroultja' lower centre watercolour on paper 35.0 x 49.0cm (13 3/4 x 19 5/16in). \$1,200 - 2,400

PROVENANCE

Stuart Art Centre, Alice Springs
Private collection
Philips Auctions, Melbourne, 20 May, 1996, lot 213
The Collection of Milton and Alma Roxanas, Sydney

225

Benjamin Landara (1921-1985)

Twin Gums signed 'Benjamin Landara' lower left watercolour on paper 22.0 x 32.0cm (8 11/16 x 12 5/8in).

\$200 - 400

PROVENANCE

Lawsons, *Australian and European Paintings, Prints & Drawings*, Sydney, 18 July, 1989, lot 271 The Collection of Milton and Alma Roxanas, Sydney

226

Ewald Namatjira (1930-1984)

Central Australian Landscape signed 'Ewald Namatjira' lower right watercolour on paper 26.0 x 33.0cm (10 1/4 x 13in).

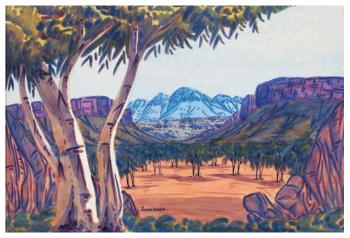
\$200 - 400

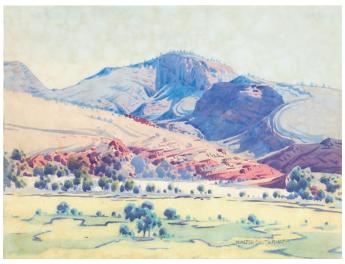
PROVENANCE

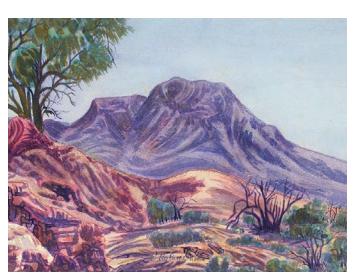
The Collection of Milton and Alma Roxanas, Sydney

(illustrated online only)



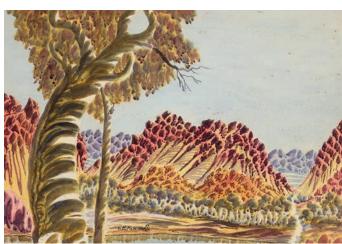






223 224





225 226

MASTERS

AUSTRALIA'S GREAT BARK ARTISTS



The National Museum of Australia holds the largest collection of bark paintings in the world. Don't miss the chance to see specially selected barks on display in this stunning exhibition, which celebrates the genius of Australia's master bark artists.

ONLY ON SHOW AT THE NATIONAL MUSEUM OF AUSTRALIA, CANBERRA, UNTIL 20 JULY 2014 Purchase your tickets at the door or online at nma.gov.au/oldmasters









AFRICAN, OCEANIC AND PRE-COLUMBIAN ART

Thursday May 15, 1pm New York

IMPORTANT AND RARE MAORI HANDCLUB

New Zealand wahaika wood, *length 17³¼in* \$50,000 - 70,000

PREVIEW May 10-15

+1 (323) 436 5416 fred.backlar@bonhams.com

Bonhams

NEW YORK

bonhams.com/tribal

Index

Artist	Lot	Maymurra, Nanyin	73
Amagula, Thomas Nandjiwarra	119	Maymuru, Banapana	125, 126, 127
Apuatimi, Jean Baptist	172	Maymuru, Narritjin	128, 131
The state of the s			The state of the s
Artist Unknown	7, 39, 50, 55, 130,	Midjawmidjaw, Jimmy	148
	151, 186	Milaybuma, David	6, 12, 80, 150
Artist Unknown	28, 29	Milpurrurru, George	64
Ashley (Mindiluwuy), Sambo	74	Mitchell, Tommy	182
Banggala, England	23, 42	Mowarra, Mickey	95
Banjurljurl, Peter	18	Mungatopi, Deaf Tommy	60, 156
Bapalindi, Jimmy	24	Munyal, Ray	113
Bardkadubbu, Curly	149	Murrumurru, Dick Nguleingulei	2, 8
Bariya	82	Nabegeyo, Bob Bilinyara	145
Barrngandi	133	Nadjamerrek, Lofty Bardayal	3, 106
Barrngandi, Attributed to	134	Nadjongorle, Djawida	98, 100
	26		144
Bukulatjpi, George Liwukang		Namarinjmak, Paul Nabulumo	
Bulambi	129, 138	Namatjira, Enos	211
Bulun, John Bulun	20, 25, 65	Namatjira, Ewald	214, 226
Burarrwanga, Charlie Matjuwi	30	Namatjira, Gabriel	217
Burrunday 66		Namatjira, Keith	216
Burton, Hector Tjupuru	192	Namirrkki, Ivan	47, 48, 83, 85, 143
Cherel, Janangoo Butcher	174, 175, 176, 177, 178,	Nangan, Butcher Joe	202
	179, 183	Napaljarri, Elizabeth Gordon	209
Cook, Timothy	171, 173	Napurrula, Ningura	206
Darringguwuy, Gupapuyngu	53	Narangolgi, Thompson	102
Daudaingalli	57	Nganjmirra, Bobby Barrdjaray	97
Davies, Tjingapa	196	Nganjmirra, Jimmy Nakkurridjdjilmi	9
. , 5 1		J , , , , , , , , , , , , , , , , , , ,	
Dawidi	16	Nganjmirra, Robin	96, 99, 147
Djambardi, Ronnie	135	Nickolls, Trevor	204, 205
Djanghara, Ignatia	154	Njiminjuma, Jimmy	120, 121, 123
Djanghara, Waigan	152, 153	Nungali	41
Djumburpur, Tom	67, 69	Nungarrayi, Elizabeth Nyumi	191, 195
Djunmal			The state of the s
	70	Nungurrayi, Pantjiya	207
Djurritjini, Charlie	43	Nyalalkaya, Jimmy	136, 137
Dodo, Big John	210	Omeenyo, Fiona	201
Ebatarinja, Arnulf	213	Palpatja, Tiger	197
Ebatarinja, Walter	221	Pareroultja, Edwin	219
Ganambarr, Mowarra	71	Pareroultja, Otto	212, 215, 222, 223, 224
	21		
Garrawun, George		Pascoe, Jimmy Machirri	62
Gaypurrnga	72	Pumani, Milatjari	194
Gudthaykudthay, Philip	22, 33, 61, 63	Pupuli (active 1960s), Bob Ian	117
Gulwa, Attributed to	51	Purawarrumpatu (Kitty Kantilla),	
Gurruwiwi, Maymirrirr	124	Kutuwalumi	164, 165, 167
Gurruwiwi, Mithinari		Puruntatameri, Nina	
•	139, 141		185
Jack, Weaver	193	Rictor, Clem	198
Jacob Thunalgunaldin, Jackson	161	Roughsey, Dick (Goobalatheldin)	159, 162, 163
Joyita, Johnny	101	Roughsey, Mervyn	160
Juparulla, Sam Wickman	208	Steel, Tommy	35
Kerinauia, Raelene	52, 168	Taylor, Peter	218
			189
Kubarkku, Mick	79, 142, 146	Tjakamarra, Anatjari No.III	
Landara, Benjamin	225	Tjampitjinpa, Kaapa Mbitjana	190
Lewis, Peter	199, 200	Tjampitjinpa, Old Walter	188
Lindjuwanga, Kay	45	Tjungurrayi, Charlie Tarawa	187
Lipundja	49	Unknown (Bathurst Island), Artist	110, 112
Magani, Mick	56	Unknown (Central Arnhem Land), Artist	17
Malangi, David Daymirringu	1, 15, 19, 132	Unknown (Groote Eylandt), Artist	54, 78, 107, 108, 109, 111
Mandarrk, Wally	76, 77, 81	Unknown (Melville Island), Artist	155
Mandjuwi, John	31	Unknown (Oenpelli), Artist	11, 104
Marawili, Djambawa	46	Unknown (Port Keats), Artist	118
Marawili, Wakuthi	27	Wadaymu, Peter	68
Mardigan, Attributed to Charlie	116	Wanambi, Mithili	92
		•	
Mardigan, Charlie	114, 115	Wandi, Wandi	103, 105
Marika, Banduk	203	Warlapinni, Attributed to	
Marika, Dhuwarrwarr	90	Mickey Geranium	166
Marika, Mathaman	88	Watson, Tjuruparu	180, 181
Marika, Mawalan	75, 89, 91, 94	Wonaeamirri, Pedro	169, 170, 184
Marika, Wandjuk	36, 44, 87, 93	Wulamarri	40
Marralwanga, Peter	84, 122	Wululu, Jimmy	32, 34
Mawurndjul, John	13	Wurrkidj, Anchor Barrbuwa	10
Maymurra, Bokarra	140	Yirawala	4, 5, 14, 37, 38, 58, 59,
•			157, 158
			· / ·==

Copyright

- David Daymirringu Malangi (1927-1999) Gurrmirringu, The Great Ancestral Hunter © Estate of the artist
- licensed by Viscopy Dick Nguleingulei Murrumurru (1920-1987) Goanna and Frilled Neck Lizard © Estate of the artist licensed Lot 2
- Lot 3
- Lot 4
- Lot 5
- Lot 6
- by Viscopy
 Lofty Bardayal Nadjamerrek (1926-2009) Untitled
 (Mimihs) © Estate of the artist licensed by Viscopy
 Yirawala (circa 1897-1976) Untitled (Mimih Spirit)
 © Estate of the artist licensed by Viscopy
 Yirawala (circa 1897-1976) Lumaluma © Estate of
 the artist licensed by Viscopy
 David Milaybuma (circa 1938-1983) Namangwari
 © Estate of the artist licensed by Viscopy
 Dick Nguleingulei Murrumurru (1920-1987) Untitled
 (Kangaroo) © Estate of the artist licensed by Viscopy
 Jimmy Nakkurrididilimi Nganimirra (circa 1917-1982) Lot 8 Lot 9
- Jimmy Nakkurridjdjilmi Nganjmirra (circa 1917-1982) A Plains Kangaroo © Estate of the artist licensed Anchor Barrbuwa Wurrkidj (circa 1924-1977) Crocodile Lot 10
- swimming © Estate of the artist licensed by Viscopy David Milaybuma (circa 1938-1983) Nawarran (Oenpelli
- Lot 12 Python) and Mimih Spirit © Estate of the artist licensed by Viscopy
- Lot 13 John Mawurndjul (born circa 1952) Ngalyod the Rainbow Serpent © licensed by Viscopy
- Yirawala (circa 1897-1976) Body Design [Sacred Mardayin Ceremony] © Estate of the artist licensed Lot 14 by Viscopy
- David Daymirringu Malangi (1927-1999) Manbarrngu (Mortuary Rights) © Estate of the artist licensed Lot 15 by Viscopy
- Peter Banjurljurl Untitled (Fishing Story) © licensed Lot 18 by Viscopy
- by Viscopy
 David Daymirringu Malangi (1927-1999) Manarrnggu
 Mortuary Rites © Estate of the artist licensed by Viscopy
 John Bulun Bulun (circa 1946-2010) Dakaljitbarra
 © Estate of the artist licensed by Viscopy
 George Garrawun (1945-1993) Barndar the
 Technica and Cartificat Rosako © Estate of the artist
- Lot 21 Tortoise and Garritjar the Snakes © Estate of the artist
- licensed by Viscopy
 Philip Gudthaykudthay (born 1935) Wagilag Sisters
 © licensed by Viscopy Lot 22
- England Banggala (circa 1925-2001) Untitled (Creation Story) © Estate of the artist licensed by Viscopy Lot 23
- John Bulun Bulun (circa 1946-2010) Banda Long-necked Tortoise © Estate of the artist licensed Lot 25
- by Viscopy George Liwukang Bukulatjpi (circa 1927-2007) Untitled Lot 26 Sea Creature Totems) © Estate of the artist licensed by Viscopy
- Lot 30
- Charlie Matjuwi Burarrwanga (born circa 1925) Untitled (Mardayin) © licensed by Viscopy John Mandjuwi (1935-1999) Wurrkadi © Estate of the artist licensed by Viscopy Lot 31
- Lot 33
- artist licensed by Viscopy
 Jimmy Wululu (circa 1936-2005) Eeltail Catfish
 © Estate of the artist licensed by Viscopy
 Philip Gudthaykudthay (born 1935) Badurru (Hollow
 Logs) Badurru (Hollow Logs) © licensed by Viscopy
 Jimmy Wululu (circa 1936-2005) Niwuda Yirritja Honey
 © Estate of the artist licensed by Viscopy
 Tommy Steel (born 1940) Waterlily Roots © licensed
 by Viscopy
- Lot 35 by Viscopy Wandjuk Marika (circa 1930-1987), with Mawalan II
- Marika Diankawu and his Sisters © Estate of the artist licensed by Viscopy Yirawala (circa 1897-1976) Untited (Lumaluma the
- Lot 37 Giant Ogre) © Estate of the artist licensed by Viscopy Yirawala (circa 1897-1976) Untitled (Mimih Hunting
- Lot 38 Story) © Estate of the artist licensed by Viscopy Lot 42
- England Banggala (circa 1925-2001) Banda Long-necked Tortoise © Estate of the artist licensed by Viscopy Charlie Djurritjini (born 1952) The Artist's Dream
- Lot 43
- © licensed by Viscopy Wandjuk Marika (circa 1930-1987) Untitled (Shark) © Estate of the artist licensed by Viscopy Kay Lindjuwanga (born 1957) Mardayin design Lot 44
- © licensed by Viscopy Ivan Namirrkki (born 1961) Untitled (Yabbaduruwa
- Lot 47 Ceremony) © licensed by Viscopy Ivan Namirrkki (born 1961) Honey Bees © licensed
- Lot 48
- by Viscopy Raelene Kerinauia (born 1962) Kayimwagakimi Jilamara Lot 52 © licensed by Viscopy
 Mick Magani (circa 1920-1984) Fish Increase
- Lot 56 © Estate of the artist licensed by Viscopy Yirawala (circa 1897-1976) Golomomo (Crocodile)
- Lot 58 © Estate of the artist licensed by Viscopy Yirawala (circa 1897-1976) Untitled (Anteater and
- Lot 59 Lot 60
- Lot 61
- Yirawala (circa 1897-1976) Untitled (Anteater and Lizard) © Estate of the artist licensed by Viscopy Deaf Tommy Mungatopi (circa 1925-1985) Coral Designs © Estate of the artist licensed by Viscopy Philip Gudthaykudthay (born 1935) Goanna, Wititj and Fish © licensed by Viscopy Philip Gudthaykudthay (born 1935) Wititj (Olive Python) © licensed by Viscopy George Milpurruru (1934-1998) Hunting Story Lot 63
- Lot 64
- © Estate of the artist licensed by Viscopy John Bulun Bulun (circa 1946-2010) Turtles © Estate of the artist licensed by Viscopy Lot 65
- Tom Djumburpur (1920-2006) Goannas and Waterhole © Estate of the artist licensed by Viscopy Lot 67
- Tom Djumburpur (1920-2006) Turtles

 © Estate of the artist licensed by Viscopy Lot 69

- Lot 75 Mawalan Marika (circa 1908-1967) Wawilag Sisters Story © Estate of the artist licensed by Viscopy Wally Mandarrk (circa 1915-1987) Fighting Men
- Lot 76 © Estate of the artist licensed by Viscopy Wally Mandarrk (circa 1915-1987) Hunter and Fish Lot 77
- Wally Mandarik (Citca 1915-1987) nutriller and Fish © Estate of the artist licensed by Viscopy Mick Kubarkku (circa 1925-2008) Mulalii, Freshwater Catfish © Estate of the artist licensed by Viscopy David Milaybuma (circa 1938-1983) Weelmur Lot 79
- Lot 80 (Barramundi Dreaming) © Estate of the artist licensed
- by Viscopy
 Wally Mandarrk (circa 1915-1987) Barramundi
 © Estate of the artist licensed by Viscopy
 Ivan Namirrkki (born 1961) Ancestral Emu Being Lot 81
- © licensed by Viscopy Ivan Namirrkki (born 1961) Ngalyod and Waterlily Lot 85
- © licensed by Viscopy Mick Kubarkku (circa 1925-2008) Naworan (The Rock Python) and Nabarlek (Little Rock Wallaby) Naworan (The Rock Python) and Nabarlek (Little Rock Wallaby)
- Citie Rock Pytinity and Nadariek (Little Rock Wallady),
 © Estate of the artist licensed by Viscopy
 Wandjuk Marika (circa 1930-1987) Djankawu The
 Creator of the Land and the Due People © Estate of
 the artist licensed by Viscopy
 Mawalan Marika (circa 1908-1967) Djuda Rangga
 of the Djang'Kawu© Estate of the artist licensed Lot 87
- by Viscopy Mawalan Marika (circa 1908-1967) The Morning Star Lot 91 'Barnambi' Legion © Estate of the artist licensed by Viscopy
- Lot 92 Mithili Wanambi (circa 1923-1981) Tribal Elder © Estate of the artist licensed by Viscopy
- Wandjuk Marika (circa 1930-1987) Untitled © Estate of the artist licensed by Viscopy Lot 93
- Mawalan Marika (circa 1908-1967) Untitled
 © Estate of the artist licensed by Viscopy
 Robin Nganjmirra (1951-1991) Sacred Water Goanna Lot 96
- © Estate of the artist licensed by Viscopy Bobby Barrdjaray Nganjmirra (1915-1992) Water Goanna and Fish in Sacred Dreaming Well © Estate
- Goanna and Fish in Sacred Dreaming Well © Estate of the artist licensed by Viscopy

 Lot 99 Robin Nganjmirra (1951-1991) Untitled (Mimihs Hunting) Mimihs Singing and Dancing © Estate of the artist licensed by Viscopy

 Lot 106 Lofty Bardayal Nadjamerrek (1926-2009) Rainbow
- Serpent beneath Waterillies Rainbow Serpent beneath Waterillies © Estate of the artist licensed by Viscopy

 Lot 113 Ray Munyal (Circa 1935-1995) Fish Trap Story

 © Estate of the artist licensed by Viscopy
- Lot 119 Thomas Nandjiwarra Amagula (circa 1926-1989)
 Untitled (Ceremony) © Estate of the artist licensed by Viscopy Lot 120 Jimmy Njiminjuma (born circa 1945) Wakwak
- © licensed by Viscopy Lot 121 Jimmy Njiminjuma (born circa 1945) Wakwak

- Control of the artist licensed by Viscopy

 Lot 123 Jimmy Njiminjuma (born circa 1945) Rainbow Serpent with Buffalo Head © licensed by Viscopy

 Lot 125 Banapana Maymuru (circa 1944-1982) Nyapilingu © Estate of the artist licensed by Viscopy

 Lot 126 Banapana Maymuru (circa 1944-1982) Possum Story
- © Estate of the artist licensed by Viscopy Lot 127 Banapana Maymuru (circa 1944-1982) Goanna in Wet Season with Milky Way © Estate of the artist licensed by Viscopy
- Lot 128 Narritjin Maymuru (circa 1914-1982) Djird, the Mighty Hunter © Estate of the artist licensed by Viscopy
- Lot 131 Narritjin Maymuru (circa 1914-1982) Opossum Story
- Lot 131 Narmijin Maymuru (circa 1914-1982) Opossum story

 © Estate of the artist licensed by Viscopy
 Lot 132 David Daymirringu Malangi (1927-1999) Darrpa
 (King Brown), Blue-Tongued Lizard and Death Adder
 © Estate of the artist licensed by Viscopy
 Lot 139 Mithinari Gurruwiwi (1929-1976) Jurtu © Estate of
 the artist licensed by Viscopy
 Lot 141 Mithinari Gurruwiwi (1929-1976) The Story of
- Garrimala Lagoon © Estate of the artist licensed by Viscopy Lot 142 Mick Kubarkku (circa 1925-2008) Berk (death adder
- snakes) at Ngandarrayo © Estate of the artist licensed
- by Viscopy Lot 143 Ivan Namirrkki (born 1961) The Wayarra Spirit © licensed by Viscopy
- Lot 144 Paul Nabulumo Namarinjmak (born 1971) Mimih Spirits © licensed by Viscopy Lot 145 Bob Bilinyara Nabegeyo (circa 1920-1978) Kangaroo and Mimih Spirit © Estate of the artist licensed
- by Viscopy Lot 146 Mick Kubarkku (circa 1925-2008) The Rock Kangaroo
- © Estate of the artist licensed by Viscopy Lot 147 Robin Nganjmirra (1951-1991) Mimih and Namorodo
- Lot 14/ Kobin Nganjmirra (1951-1991) imimin and Namorodo Spirits © Estate of the artist licensed by Viscopy
 Lot 148 Jimmy Midjawmidjaw (circa 1897-1985) Mullet
 © Estate of the artist licensed by Viscopy
 Lot 149 Curly Bardkadubbu (circa 1924-1987) Namangurr
 (Barramundi) © Estate of the artist licensed by Viscopy
 Lot 150 David Milaybuma (circa 1938-1983) Garlerr Freshwater

by Viscopy

- Lot 150 David Milaybuma (circa 1938-1983) Garlerr Freshwate Long Tom © Estate of the artist licensed by Viscopy Lot 154 Ignatia Djanghara (circa 1930) Snake © licensed by Viscopy Lot 156 Deaf Tommy Mungatopi (circa 1925-1985) Moonlight on Water © Estate of the artist licensed by Viscopy Lot 15 Yirawala (circa 1897-1976) Ubar Ceremony © Estate of the artist licensed by Viscopy Lot 158 Virawala (circa 1897-1976) Ulatifled (Barra Lightning)
- Lot 158 Yirawala (circa 1897-1976) Untitled (Barra, Lightning and Thunder Man) © Estate of the artist licensed

- Lot 159 Dick (Goobalatheldin) Roughsey (1924-1985)
- The Initiation Ceremony © Estate of the artist licensed by Viscopy

 Lot 162 Dick (Goobalatheldin) Roughsey (1924-1985)

 Turkey and Emu © Estate of the artist licensed
- by Viscopy

 Lot 163 Dick (Goobalatheldin) Roughsey (1924-1985) Untitled

 Estate of the artist licensed by Viscopy

 Lot 164 Kutuwalumi Purawarrumpatu (Kitty Kantilla)
 (circa 1928-2003) Pumpuni Jilamara © Estate of
- the artist licensed by Viscopy Lot 165 Kutuwalumi Purawarrumpatu (Kitty Kantilla) (circa
- 1928-2003) Pumpuni Jilamara © Estate of the artist licensed by Viscopy
- Lot 167 Kutuwalumi Purawarrumpatu (Kitty Kantilla) (circa 1928-2003) Pumpuni Jilamara © Estate of the artist licensed by Viscopy Lot 168 Raelene Kerinauia (born 1962) Kayimwagakimi Jilamara
- © licensed by Viscopy
- © licensed by Viscopy
 Lot 169 Pedro Wonaeamiri (born 1974) Pwoja-Pukumani Body
 Paint Design © licensed by Viscopy
 Lot 170 Pedro Wonaeamiri (born 1974) Pwoja-Pukumani Body
 Paint Design © licensed by Viscopy
 Lot 171 Timothy Cook (born 1958) Kulama
 © licensed by Viscopy
 Lot 172 Jean Baptist Apuatimi (1940-2013) Yirrikapayi
 © Estate of the artist licensed by Viscopy
 Lot 173 Timothy Cook (born 1958) Kulama

- Lot 173 Timothy Cook (born 1958) Kulama
 © licensed by Viscopy

 Lot 174 Janangoo Butcher Cherel (circa 1920-2009) Girndi,
 Bush Plum © Estate of the artist licensed by Viscopy
 - Lot 175 Janangoo Butcher Cherel (circa 1920-2009) Lirrida Gorge © Estate of the artist licensed by Viscopy Lot 176 Janangoo Butcher Cherel (circa 1920-2009) Yimarrarra
 - © Estate of the artist licensed by Viscopy Lot 177 Janangoo Butcher Cherel (circa 1920-2009) Black Water
- © Estate of the artist licensed by Viscopy Lot 178 Janangoo Butcher Cherel (circa 1920-2009) Ngawaya © Estate of the artist licensed by Viscopy Lot 179 Janangoo Butcher Cherel (circa 1920-2009) Munyi
- © Estate of the artist licensed by Viscopy Lot 180 Tjuruparu Watson (circa 1940) Pitapita
- © licensed by Viscopy
- licensed by Viscopy

 Lot 181 Tjuruparu Watson (circa 1940) Illurpa
 © licensed by Viscopy

 Lot 183 Janangoo Butcher Cherel (circa 1920-2009) Gananyi
 © Estate of the artist licensed by Viscopy

 Lot 184 Pedro Wonaeamirri (born 1974) Pwoja-Pukumani Body
 Paint Design © licensed by Viscopy
- Lot 185 Nina Puruntatameri (born 1971) Untitled © licensed by Viscopy

- © licensed by Viscopy

 Lot 187 Charlie Tarawa Tjungurrayi (born circa 1920-1999)
 Untitled (Witchetty Grub Dreaming)
 © Estate of the artist licensed by Viscopy

 Lot 188 Old Walter Tjampitjinpa (circa 1912-1980) Water
 Dreaming © Estate of the artist licensed by Viscopy

 Lot 189 Anatjari No.III Tjakamarra (circa 1938-1992) Pintupi Four
 part Dreaming © Estate of the artist licensed by Viscopy

 Lot 190 Kaapa Mbitjana Tjampitjinpa (born circa 1920-1989)
 Two Men's Travelling Dreaming © Estate of the artist
 licensed by Viscopy
- licensed by Viscopy Lot 192 Hector Tjupuru Burton (circa 1937) Anumara Tjukurpa
- © licensed by Viscopy Lot 194 Milatjari Pumani (born 1928) Ngura Walytja, Antara
- © licensed by Viscopy
 Lot 197 Tiger Palpatja (born circa 1920) Wanampi Tjukurpa Mythical Rainbow Snake Creation Story @ licensed
- by Viscopy Lot 199 Peter Lewis (born 1940) Tjukurrpa Nganturn Tingar © licensed by Viscopy Lot 200 Peter Lewis (born 1940) Tingari Tjukurrpa
- © licensed by Viscopy Lot 201 Trevor Nickolls (1949-2012) Centre Landscape
- © Estate of the artist licensed by Viscopy Lot 202 Trevor Nickolls (1949-2012) Rear Vision Landscape
- © Estate of the artist licensed by Viscopy Lot 204 A suite of four drawings
- © Estate of the artist licensed by Viscopy
 Lot 206 Banduk Marika (born 1954) Minyapa ga Dhanggatjiya
 (diptych) © licensed by Viscopy
 Lot 207 Ningura Napurrula (born circa 1938) Wirrulnga
 © licensed by Viscopy
- Lot 208 Pantijya Nungurrayi (circa 1936) Women's Ceremonies © licensed by Viscopy Lot 213 Otto Pareroultja (1914-1973) Central Australian Landscape © Estate of the artist licensed by Viscopy
- Lot 214 Ewald Namatjira (1930-1984) Central Australian Landscape © Estate of the artist licensed by Viscopy Lot 215 Otto Pareroultja (1914-1973) Central Australian Landscape © Estate of the artist licensed by Viscopy
- Lot 219 Peter Taylor Central Australian Landscape
- © licensed by Viscopy

 Lot 200 Edwin Pareroultja (1918-1986) Mount Sonder

 © Estate of the artist licensed by Viscopy

 Lot 223 Otto Pareroultja (1914-1973) Ironstone Range
- © Estate of the artist licensed by Viscopy Lot 224 Otto Pareroultja (1914-1973) Central Australian Landscape © Estate of the artist licensed by Viscopy Lot 225 Otto Pareroultja (1914-1973) Totemic Landscape
- © Estate of the artist licensed by Viscopy Lot 226 Benjamin Landara (Australian) Twin Gums
- © licensed by Viscopy Lot 227 Ewald Namatjira (1930-1984) Central Australian Landscape © Estate of the artist licensed by Viscopy

NOTICE TO BIDDERS

This notice is addressed by Bonhams to any person who may be interested in a Lot, including Bidders and potential Bidders (including any eventual Buyer of the Lot). For ease of reference we refer to such persons as "Bidders" or "you". Our List of Definitions and Glossary is incorporated into this Notice to Bidders. It is at Appendix 3 at the back of the Catalogue. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT:

Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/ or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional* Premium on the Hammer Price. Payments by credit cards are subject to a surcharge up to 3.1%. See sections 6, 7 and 9 below for more details.

1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the Lots are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agréement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the Buyer.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, w, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be expended that the actual conditions for a contract of the style of the contract of the remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/ or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a Lot will be held liable for the loss caused

3 DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the Seller.

Estimates

In most cases, an Estimate is printed beside the Entry. Estimates are only an expression of Bonhams' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value.

Please note that as it is only an estimate of the Hammer Price the Estimate does not take into account any Buyer's Premium payable. Lots can in fact sell for Hammer Prices below and above the Estimate. Any Estimate should not be relied on as an indication of the actual selling price or value of a Lot. Estimates are in the currency of the Sale

Where the Seller has indicated that it is registered or required to be registered for GST, GST will be included in the Hammer Price

Condition Reports

In respect of most Lots, you may ask for a Condition Report on its physical condition from Bonhams. If you do so, this will be provided by Bonhams on behalf of the Seller free of charge. Bonhams is not entering into a contract with you in respect of the Condition Report and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect agree to owe you as a broder any obligation or duty in respect of this free report about a Lot, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the Lot contained in a Condition Report will form part of the Contractual Description of the Lot under which it is sold to

The Seller's responsibility to you

The Seller does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any Lot. Other than as set out above, no statement or representation in any way descriptive of a Lot or any Estimate is incorporated into any Contract for Sale between a Seller and a Buyer.

Bonhams' responsibility to you You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with Bonhams; Bonhams acts as the Seller's agent only (unless Bonhams sells the Lot as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each Lot to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams*' behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any Lot. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our Buyer's Agreement.

Alterations

Descriptions and Estimates may be amended at Bonhams' discretion from time to time by notice given orally or in writing before or during a Sale.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice

Where a Reserve has been applied to a Lot, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*'s hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Carleits' converter. We may use wide carriers to record the Sale and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the Sale. At some Sales, for example, jewellery Sales, we may use screens on which images of the Lots will be projected. This service is provided to assist viewing at the Sale. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual Lot number announced by the Auctioneer. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit or credit card. We may request a deposit from you before allowing you bid. We may request to a Sale to any person even if the to bid. We may refuse entry to a Sale to any person even if that person has completed a Bidding Form.

Bidding in person You should come to our *Bidder* registration desk at the *Sale* You should come to our sidear registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful Bidder of, a particular Lot, you must draw this to the attention of the Auctioneer before the next Lot is offered for Sale. At the end of the Sale, or when you have finished bidding please return your paddle to the Bidder registration desk

Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000). If you wish to bid at the Sale by telephone, please complete a Telephone Bidding Form, which is available from our offices or in the Catalogue. Please then return it to the office responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all Lots. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or faxAbsentee Bidding Forms can be found in the back of this Catalogue and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more Bidders submit identical bids for a Lot, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are service is Configurientlary and its Confidential. Such joils are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to Reserves and other bids made for the Lot. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our Website at www.bonhams.com for details of how to bid via the internet.

Bidding through an agentBids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the Hammer Price and Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a Contract for Sale of the Lot will be entered into between the Seller and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the Buyer. This is our Buyer's Agreement, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the Contract for Sale and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the Buyer's Agreement and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the Buyer as set out in the Buyer's Agreement. All the sums payable to us by the Buyer are subject to GST. For this Sale the following rates of Buyer's Premium will be payable by Buyers of Lots: 22% of the Hammer Price. With the exception of Collectors' Motor Cars and Motorcycles where the buyer's premium will be 15% on the first AU\$100,000 and 10% . thereafter.

8 GST

The prevailing rate of GST at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the sale

The Hammer Price is inclusive of GST where applicable.

Where the Lot will be exported from Australia, GST may not apply to the sale of the Lot. You should discuss the position further with us

For a list of lots consigned by GST registered entities please consult a specialist.

GST at the prevailing rate will be added to Buyer's Premium which will be invoiced on a GST inclusive basis.

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's* available full so to pay the Pruchase Price and the Buyer's Premium (plus GST and any other charges and Expenses to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Unless agreed by us in substance are proportionally as the state of the sale and the sale a advance payments made by anyone other than the registered Buyer will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

Australian Dollar personal cheque drawn on an Australian bank: all cheques must be cleared before you can collect your purchases:

Bank cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques

Australian Dollar travellers cheques: you may pay for Lots purchased by you at this Sale with travellers cheques, provided the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed AU\$8,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our Trust Account details are as follows:

Bank: HSBC Bank Australia Ltd Address: 28 Bridge Street

Sydney NSW 2000

Account Name: Bonhams 1793 Ltd Au - Client AC Account Number: 078193002

BSB: 342011 SWIFT code: HKBAAU2S

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed

EFTPOS cards issued by an Australian bank: there is no additional charge for purchases made with EFTPOS cards. EFTPOS cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 1.65% surcharge

Credit cards: Visa, Mastercard and Amex only. Please note there is a surcharge (1.6% for Visa and Mastercard; 3.1% for Amex) on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10 COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to Sale Information at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out at the end of this *Notice to Bidders*.

11. SHIPPING

Please refer all enquiries to our shipping department henry.sisley@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

Lots may be subject to special regulations based on their nature. In particular, if a Lot is of Australian cultural nature. In particular, if a Lot is of Australian cultural significance, such as for ethnological, historical, archaelogical literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a Lot that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may be not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see www.arts.gov.au/movable.

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), lots marked with the symbol "^" in the catalogue indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, Bonhams will assist in obtaining the permit(s). Lots purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* shall not permit the rescission of any sale nor allow any delay in making full payment for the Lot.

Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at www.environment.gov.au/ biodiversity/trade - use/cites/index.html or may be requested

The Director International Wildlife Trade Department of the Environment, Water, Heritage and the Arts GPO Box 787 Canberra ACT 2601

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, and to the extent permitted by law, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. To the extent permitted by law, neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any loss of darriage is caused by or clarified in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot whether in dampers for an indemniture contribution. Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller sellability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed

as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the Buyers

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

18. JEWELLERY

Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of sale. *Bonhams* will not be responsible for any additional costs in this regard howsoever

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re - treatment over the years to retain their special care or re - treatment over the years to retain their appearance. Bidders should be aware that Estimates assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that Bonhams has been given or has obtained certificates for any locities the Sight these certificates will be disclosed in for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

In so far that it is reasonably practicable, Descriptions of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

Estimated Weights

It a stone(s) weight appears within the body of the Description in capital letters, the stone(s) has been unmounted and weighed by Bonhams. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in Bonhams' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky Has been created by the jeweller, In *Bonhams'* opinion, but using stones or designs supplied by the client.

19 PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description

20. PICTURES

Explanation of Catalogue TermsThe following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to Descriptions contained in the Contract for Sale:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is
- expressed than in the preceding category;
 "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- or may have been executed under the artist's direction;

 "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;

 "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;

 "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;

 "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;

 "Signed and/or dated and/or inscribed": in our opinion the

- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
 "Bears a signature and/or date and/or inscription": in our
- opinion the signature and/or date and/or inscription have been added by another hand.

21. PORCELAIN

Damage and Restoration

Parinage and nestoration for your guidance, in our Catalogues we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing Condition Reports, we cannot guarantee that there are no other defects present which have not been mentioned. Bidders should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the Contract for Sale printed in this Catalogue. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe

22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/ or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into
- Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at info.aus@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

THE CONTRACT

- These terms govern the Contract for Sale of 1.1 the Lot by the Seller to the Buyer
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.		and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> until you obtain full title to it.	9.1.5	to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;
2	SELLER'S UNDERTAKINGS	5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual
2.1	The Seller undertakes to you that:		payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared		rate of 5% per annum above the base rate of Australia and New Zealand Banking Group
2.1.1	the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;	6	funds by, Bonhams. PAYMENT		Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual
2.1.2	save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full	6.1	Your obligation to pay the <i>Purchase Price</i> arises		payment;
	title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in		when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's hammer</i> in respect of the <i>Lot</i> .	9.1.7	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course
	the <i>Lot</i>	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other		of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his
2.1.3	except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession		sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must		servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;
	of the <i>Lot</i> ;2.1.4 the <i>Seller</i> has complied with all requirements, legal or		be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than	9.1.8	to retain possession of any other property sold to
	otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated		4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one		you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds:
	to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i>) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied		of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by	9.1.9	to retain possession of, and on three months'
2.1.5	with such requirements in the past; subject to any alterations expressly identified as		Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.	5.1.5	written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller)
	such made by announcement or notice at the Sale venue or by the Notice to Bidders or by	7	GST		for any purpose (including, without limitation, other goods sold to you) and to apply any
	an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with <i>the Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the		If the Seller is registered or required to be registered for GST, unless otherwise		monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
	Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the		indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject	9.1.10	so long as such goods remain in the possession
	Catalogue and the contents of any Condition Report which has been provided to the Buyer.		to <i>GST</i> and <i>GST</i> will be included in the Hammer Price.		of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other
3	DESCRIPTIONS OF THE LOT		Where the Sale is a taxable supply, Bonhams (on behalf of the Seller) will issue a tax		auction or by private treaty and apply any monies received from you in respect of such goods in
3.1	Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is	8	invoice to you for the sale of the <i>Lot</i> . COLLECTION OF THE LOT		part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
	not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the	8.1	Unless otherwise agreed in writing with you by	9.2	You agree to indemnify the Seller against all legal and other costs of enforcement, all losses
	Seller's behalf) Bonhams' opinion (given on a reasonable basis and honestly) about the		Bonhams, the Lot will be released to you or to your order only when Bonhams has received		and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain
	Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that		cleared funds to the amount of the full <i>Purchase</i> Price and all other sums owed by you to the Seller and to Bonhams.		the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps
	part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as	8.2	The Seller is entitled to withhold possession from		under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as
	referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on		you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in		before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until
	Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller		full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or		payment by you.
	or Bonhams and whether made prior to or during the Sale, is not part of the Contractual	8.3	Bonhams in respect of the Lot.	9.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any
3.2	Description upon which the Lot is sold. Except as provided in paragraph 2.1.5, the	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody		balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and
	Seller does not make or give and does not agree to make or give any contractual promise,		in accordance with <i>Bonhams'</i> instructions or requirements.		to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
	undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection	10	THE SELLER'S LIABILITY
	any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate		and for complying with all import or export regulations in connection with the <i>Lot</i> .	10.1	The Seller acknowledges that certain laws imply
	which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred		terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For
	Contract for Sale.		by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will		example, for Consumers, purchasing goods at auction (including those under this agreement)
4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY		indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your		come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free
4.1	The Seller does not make and does not agree to make any contractual promise,		failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums		from encumbrance. The seller also acknowledges that certain other laws cannot be excluded.
	undertaking, obligation, guarantee, warranty, or representation of fact in relation to the	•	due to the Seller will be payable on demand.		Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
	satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	9 9.1	FAILURE TO PAY FOR THE LOT If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to	10.1.1	the application of any consumer protection legislation; or
4.2	The Seller will not be liable for any breach of any alleged undertaking, as to the satisfactory quality		Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior	10.1.2	our liability for fraud or death or persona injury
5	of the <i>Lot</i> or its fitness for any purpose. RISK, PROPERTY AND TITLE		written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i>		caused by the Seller's negligence (or any person under the Seller's control or from whom the Seller is legally responsible); or
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's</i>	9.1.1	or otherwise): to terminate immediately the <i>Contract for Sale</i> of	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter
	hammer in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to	9.1.1	the Lot for your breach of contract; to resell the Lot by auction, private treaty or any		of law.
	you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate		other means on giving seven days' written notice to you of the intention to resell;		
	contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses	9.1.3	to retain possession of the <i>Lot</i> ;		
	and losses arising in respect of any injury, loss	9.1.4	to remove and store the Lot at your expense;		AUS/NOB/MAIN/4.14

10.2	The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.	11.5	If any term or any part of any term of the Contract for Sale is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the		Sydney and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by	11.6	remaining terms or the remainder of the relevant term. References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to	12.2.4	all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the Seller and Buyer in such manner as the expert(s) or the arbitrator, as the case may be, determines.
	or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.7	Bonhams' officers, employees and agents. The headings used in the Contract for Sale		APPENDIX 2
10.4	Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,	11.7	are for convenience only and will not affect its interpretation.		BUYER'S AGREEMENT
10.4.1	the Seller will not be liable (whether in negligence, other tort, breach of contract or	11.8	In the Contract for Sale "including" means "including, without limitation".		IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the
	statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> ,	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders. Reference to a numbered paragraph is to a		setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
	or on the Website, or orally, or by conduct or otherwise) and whether made before or after this		paragraph of the <i>Contract for Sale</i> .	1	THE CONTRACT
10.4.2	agreement or prior to or during the Sale; the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Business	11.11	Save as expressly provided in paragraph 10.12 nothing in the Contract for Sale confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of, the Contract for Sale.	1.1	These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
	Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.12	Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each	1.2	The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed at the beginning of the Catalogue for the Sale, and where such
10.4.3	in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution		of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.3	information is referred to it is incorporated into this agreement. The Contract for Sale of the Lot between you and the Seller is made on the fall of the
	or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to	12	GOVERNING LAW & DISPUTE RESOLUTION		Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a
	payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i>	12.1	All transactions to which the Contract for		separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
	of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim		All transactions to which the Contract for Sale applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the Sale takes place and (except as provided in paragraph 11.2) the Seller and you	1.4	We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
	or otherwise.		each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that the <i>Seller</i> may bring proceedings against you	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
11 11.1	MISCELLANEOUS You may not assign either the benefit or burden		in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.	1.5.1	we will, until the date and time specified in the Notice to Bidders or otherwise notified to you,
	of the Contract for Sale.	12.2	Dispute Resolution	4.5.3	store the <i>Lot</i> in accordance with paragraph 5;
11.2	The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you	12.2.1	Unless the <i>Buyer</i> buys the <i>Lot</i> as a Consumer from the <i>Seller</i> selling in the course of <i>Business</i> : any dispute concerning the <i>Description</i> ,	1.5.2	subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller.
	in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.	12.2.1	authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not	1.5.3	we will provide guarantees in the terms set out in paragraphs 9 and 10.
11.3	If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.		a Forgery shall be referred, if so required by Bonhams, to an expert or a panel of up to three experts appointed, in the absence of agreement among the Seller, you and (if applicable) Bonhams, by the professional body most appropriate in Bonhams' opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and
11.4	Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed of Bonhams at its address or fax number in the Catalogue (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the Bidding Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2.2	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties; any other dispute relating to or arising out of the sale of the Lot or this agreement shall be finally resolved, if so required by Bonhams, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the Seller, you and (if applicable) Bonhams, by the President of The Law Society of New South Wales from		whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, is given on a reasonable basis and honestly and (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.
			time to time. The arbitration will take place in		

2	PERFORMANCE OF THE CONTRACT FOR SALE You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.		the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of GST per Lot per day) will be payable from the expiry of	7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of
3	PAYMENT		the period referred to in paragraph 4.2. These		actual payment;
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	storage fees form part of our Expenses. Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the	7.1.6	to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter
3.1.1	the Purchase Price for the Lot;		Seller and ourselves on the terms contained in the Storage Contract.		upon all or any of your premises (with or without vehicles) during normal business hours to take
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.6	You undertake to comply with the terms of any	7 4 7	possession of any <i>Lot</i> or part thereof;
3.1.3	if the Lot is marked [A*], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with GST on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.		Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the	7.1.7	to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so; to retain possession of any of your other property in our possession for any purpose (including,
3.2	You must also pay us on demand any Expenses payable pursuant to this agreement.	4.7	Storage Contract. You will be wholly responsible for packing,		without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we	4.8	handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> . You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement; on three months' written notice to sell, Without Reserve, any of your other property in our
3.4	will address the invoice to the principal. If GST is or will be payable on a supply of services made by us to you under or in connection with	_	Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.		possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of
	this agreement, where the sums payable are not expressly stated to include GST, the sums	5	STORING THE LOT We agree to store the <i>Lot</i> until the earlier of	7 1 11	any amounts owed to us;
	otherwise payable are increased by the amount of GST and you must make payment of the increase at the same time as you must pay the other sums due.		your removal of the Lot or until the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs	7.1.11	refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and GST		6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date	7.2	payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> . You agree to indemnify us against all legal and
3.6	and any interest earned and/or incurred until payment to the Seller. Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.		set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the Notice to Bidders. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises,		other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from		the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in		which we become liable to pay the same until payment by you.
	you will be applied firstly pro - rata to pay the Purchase Price of each Lot and secondly pro - rata to pay all amounts due to Bonhams.	6	accordance with paragraph 3. RESPONSIBILITY FOR THE LOT	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro - rata towards
4	COLLECTION OF THE LOT	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under		the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have
4.1	Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to		the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.		purchased more than one Lot pro - rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.
	us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .	7.4	We will account to you in respect of any balance
	be released on production of a stamped, paid invoice, obtained from our cashier's office.	7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		we hold remaining from any monies received by us in respect of any sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by	7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we	8	days of receipt by us of all such sums paid to us. CLAIMS BY OTHER PERSONS IN RESPECT OF
4.3	4.30pm on the seventh day after the <i>Sale</i> . For the period referred to in paragraph 4.2, the		will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise	8.1	THE LOT Whenever it becomes apparent to us that the
	Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders.	711	on behalf of the <i>Seller</i>):	0.1	Lot is the subject of a claim by someone other than you and other than the Seller (or that such
	Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to	7.1.1	to terminate this agreement immediately for your breach of contract;		a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to
	when and where you can collect it, although this information will usually be set out in the <i>Notice</i> to <i>Bidders</i> .	7.1.2	to retain possession of the <i>Lot</i> ;		recognise the legitimate interests of ourselves and the other parties involved and lawfully to
4.4	If you have not collected the <i>Lot</i> by the date	7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		protect our position and our legitimate interests. Without prejudice to the generality of the
•	specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with a <i>Storage Contractor</i> for the storage of	7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;		discretion and by way of example, we may:
			ioi breach of contract;		

8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in	10	OUR LIABILITY	11	MISCELLANEOUS
	relation to the <i>Lot</i> ; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts	11.1	You may not assign either the benefit or burden of this agreement.
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or		for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or		those under this agreement) come with non - excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit		operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.3	enforce any right arising under this agreement. If either party to this agreement is prevented from performing that party's respective
8.2	The discretion referred to in paragraph 8.1:	10.1.1	the application of any consumer protection		obligations under this agreement by circumstances beyond its reasonable control or if
8.2.1	may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1.2	legislation; or our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or		performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first
9	FORGERIES	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of		class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the
9.1	We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.		contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or		Company Secretary), to the address or fax number of the relevant party given in the Contract Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to
9.2	Paragraph 9 applies only if:		Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether		ensure that it is received in a legible form within any applicable time period.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other	11.6	terms or the remainder of the relevant term. References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams</i> ' officers, employees and agents.
9.2.3	within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.	10.3.1	persons or things caused by: handling the Lot if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation. In this agreement "including" means "including, without limitation".
9.3	Paragraph 9 will not apply in respect of a Forgery if:	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.9	References to the singular will include reference to the plural (and vice versa) and reference to
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general	10.3.3	damage to tension stringed musical instruments; or	11 10	any one gender will include reference to the other genders.
	opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner	11.10	Reference to a numbered paragraph is to a para graph of this agreement. Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally	40.44	we think fit and we will be under no liability to you for doing so.		confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
	accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of Business, Business profits, revenue or income or for loss of Business reputation or for disruption to Business or wasted time on the part of the Buyer's	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .		management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or		Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and		damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.		entitled to rely on the relevant immunity and/ or exclusion and/or restriction (and <i>Bonhams</i> enter into this agreement on trust for each such person).
	we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>GST</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of its or this agreement.	12.1	GOVERNING LAW AND DISPUTE RESOLUTION Law
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.		in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary	14.1	All transactions to which this agreement applies and all connected matters will be governed by
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.		remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot plus Buyer's Premium (less any sum you may be entitled to		and construed in accordance with the laws of that state or territory of Australia where the Sale takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory
9.8	Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.		recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.		of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
			The second secon		

You may wish to protect yourself against loss by obtaining insurance.

12.2 Dispute Resolution

Unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of Business:

- 12.2.1 any dispute concerning the Description, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a Forgery shall be referred, if so required by Bonhams, to an expert or a panel of up to three experts appointed, in the absence of agreement among the Seller, you and (if applicable)
 Bonhams, by the professional body most appropriate in Bonhams' opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time:
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by Bonhams, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the Seller, you and (if applicable) Bonhams, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language:
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, particularly the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 76 Paddington Street, Paddington, NSW 2021, Australia or by email at info.aus@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not

LIST OF DEFINITIONS

- "ABN" means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.
- "Auctioneer" the representative of Bonhams conducting the
- Sale.
 "Bidder" a person who has completed a Bidding Form "Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
- "Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".
 "Book" a printed book offered for sale at a specialist book
- "Business" includes any trade, business and profession.
 "Buyer" the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your". "Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue). "Buyer's Premium" the sum calculated on the Hammer Price
- at the rates stated in the Notice to Bidders.
 "Catalogue" the Catalogue relating to the relevant Sale,
- including any representation of the Catalogue published on
- 'Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form. "Condition Report" a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.
- "Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.
 "Consumer" a consumer within the meaning of that term in
- the Trade Practices Act 1974.
 "Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots
- to be offered for sale by Bonhams.
 "Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue). "Contractual Description" the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue
- which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.
- "Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).
- "Entry" a written statement in the Catalogue identifying the Lot and its Lot number which may contain a description and illustration(s) relating to the Lot.
- "Estimate" a statement of our opinion of the range within which the hammer is likely to fall.
- "Expenses" charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus GST if applicable.
- "Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the Lot.
- "GST" means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999. "Guarantee" the obligation undertaken personally by
- Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out
- in the Buyer's Agreement.
 "Hammer Price" the price in the currency in which the Sale is conducted (including GST, if any) at which a Lot is knocked down by the Auctioneer
- 'Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.
 "Loss and Damage Warranty Fee" means the fee described
- in paragraph 8.2.3 of the Conditions of Business.
 "Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one Lot).
- "Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles

- and in respect of the promotion of sales of motor vehicles. "Notional Charges" the amount of Commission and GST which would have been payable if the Lot had been sold at the
- Notional Price. "Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business
- "Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.
- "Notice to Bidders" the notice printed at the back or front of our Catalogues.
- "Purchase Price" the Hammer Price.
 "Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty)
- "Sale" the auction sale at which a Lot is to be offered for sale by Bonhams.
- "Sale Proceeds" the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising. "Seller" the person who offers the Lot for sale named on
- the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you"
- "Specialist Examination" a visual examination of a Lot by a specialist on the Lot.
- "Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.
- "Standard Examination" a visual examination of a Lot by a non specialist member of Bonhams' staff. "Storage Contract" means the contract described in
- paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).
- "Storage Contractor" means the company identified as such in the Catalogue.
 "Terrorism" means any act or threatened act of terrorism,
- whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear
- "Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. "Website" Bonhams website at www.bonhams.com.
 "Withdrawal Notice" the Seller's written notice to Bonhams
- revoking Bonhams' instructions to sell a *Lot*. "Without Reserve" where there is no minimum price at
- which a Lot may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

- "artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the
- original Sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009. "bailee": a person to whom goods are entrusted. "indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify"
- construed accordingly.
 "interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*. "knocked down": when a *Lot* is sold to a Bidder, indicated by
- the fall of the hammer at the Sale.

 "lien": a right for the person who has possession of the Lot to
- retain possession of it.
- retain possession or it.

 "risk": the possibility that a Lot may be lost, damaged,
 destroyed, stolen, or deteriorate in condition or value.

 "title": the legal and equitable right to the ownership of a Lot.

 "tort": a legal wrong done to someone to whom the wrong
- doer has a duty of care.

