

Auction highlights



Susan Wanji Wanji | *Tunga* | 60cm x 40cm | Natural ochre on canvas

Susan has been a significant Tiwi artist for 30 years. This bright painting represents the women's bark bag used for collecting food and also takes a significant role in funeral ceremonies. At the close of Tiwi Pukumani ceremonies, the painted bark basket is upended onto the top of the Pukumani pole to signify the resting spirit. An innovative artist, with ties to the early tribes along the Arnhem coast, Susan became a leader of women on the Tiwi islands.



Thancoupie | *Porcupine 2008 2/8* | 21cm x 15cm | Aluminium cast by UAP

Two ant eaters are poised alert facing the small spout at the apex of this elegant work, facing off each other. The spines along their backs stand alert and their small legs are spread hugging the "pot". Anteaters were once a prized food from the artists land now being mined. Thancoupie drew some pleasure and solace when she began to use the bauxite for her aluminium castings and Public Sculptures (cf Eran the large silver sphere that greets all who visit the NGA). In recent sales, her works have soared.



Arone Raymond Meeks | *Birth-hole 5/75* | 76cm x 56cm | Lithograph-framed

Arone was the most significant of North Queensland contemporary artists. When already an established artist, he was mentored by Thancoupie who gave him a tribal name from her area when she baptised him in the creek at BOUCHAT beach. Known for his elegance of line and gender fluid curvaceous figures, he was a mentor to hundreds of young First Nations creatives. Highly sought after and historically significant.



Tim Johnson | *Tiger 2* | 122cm x 91cm | Lithograph on paper

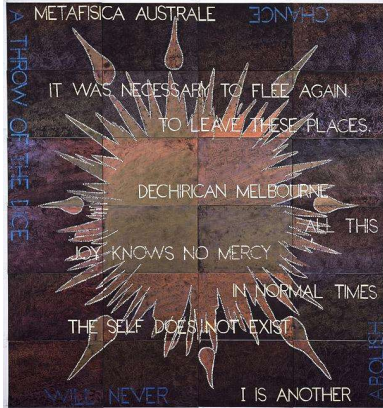
The gentle stippled dots of Tim's painting explore, as if in meditative state, images and themes from his life and thought. Tim worked with the Papunya Tula artists out in the desert and this experience gave him inspiration for his early career. In the later decades, his themes are more Asian in inspiration, here with recognisable symbols and meaning, his work has been eagerly sought by galleries and collectors during this period of creative maturity.



20th Anniversary Gala Dinner & Fundraising Art Auction

22 October 2024

Auction highlights



Imants Tillers | *Metafisica Australe 2015* | 151.5cm x 141.5cm | Acrylic, gouache on 24 boards

Imants Tillers is an artist, writer and curator who has been an influential advocate of conceptual art and postmodern discourse in Australia. This work is a riff and features layered metaphors including invasions, tribes, languages, and climate contrasting with the themes of land and destruction of it by unstoppable forces (fire, war, and alienation) that result in loss.

As an homage to a desert man who became a seer and creator par excellence (Clifford Possum, whose fire emblem holds the work), the big fire story of the desert is itself a metaphor for the historic Warlpiri takeover of Pintupi country, and Tillers used this tribal history to also express his own Latvian family flight from Russian invaders. In a contemporary context, he thinks it relevant to situations in the Ukraine and the Middle East.

In 1981, Tillers developed a system of painting in which multiple canvas board panels fit together to form large, gridded works and *Metafisica Australe 2015* follows the same technique comprising 24 panels.



Jeffrey Samuels | *Blue Whale 4Hearts* | 51.5cm x 17cm | Mixed media on paper

This love poem to blue whales by Jeffrey Samuels is a beautiful representation of his poetic soul. Regarded as one of the fathers of contemporary Aboriginal art, Jeffrey founded the Boomalli urban artists Centre in the 1980s alongside many famous contemporaries including Tracey Moffat, Bronwyn Bancroft, and Arone Meeks.



BRAT | *Mad Hatter-doing the Plumbing* | 51cm x 41cm | Oil on canvas

The artist reveres Mad Hatters as people dedicated to thinking outside the triangle, who push boundaries and take wonder and joy in life lived with freedom oblivious of controls. "This moment is as good as life gets." BRAT is Jack Manning's nom de plume as an artist. As the son of Boomalli founder Bronwyn Bancroft he grew up surrounded by art and innovation.

Auction highlights



Liddy Nakamarra Nelson | *Yumurpa* | 113cm x 114cm | Polymer paint on canvas

The journey of women hunting together throughout the country is depicted in this work by a contemporary painter from the Larjamanu area of the Northern Territory desert. The women, depicted by U shapes here, have arrived at the ceremonial ground with the dancing area. The central cross marks reveal the dancing happening in four directions along the sand. Women sit around with their hair string belts (wiggly lines beside their coolamons and digging sticks (oval and stick shapes). In lines and swaying with feet apart the women jump in tight crocodile formation, one after the other, singing and dancing – swaying and moving in a pattern – as they imitate the movement of the ancestors from waterhole to waterhole thus ensuring the procreation of the species and fulfilling their obligation to maintain and care for their country.



Johnny Bulun Bulun | *Body Design- Djiibulyamorr Waterhole 27/75* | 64cm x 41cm | Screenprint Buff Magnani Paper, framed

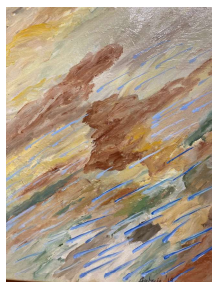
Bullen Bullen was a gifted draughtsman whose art was preeminent in Maningrida, Central Arnhem Land. This design of a symbolic status marker is an ochre body design worn by dancers of his clan and marks the two sacred waterholes along the land seen when travelling by foot to Ramingining. It summarises his authority over country and law. The artist's greatest work was a huge mural for an underground government body working in the highest security area. The job of staff was surveillance and encryption so the mural he created was a visual encryption of full ceremonial knowledge from his own nation. It has been preserved for the National Estate.



Dr B Marika | *Marma Bapi 1987* | 38cm x 56 cm | Signed linoprint on paper

Dr Marika, daughter of Mawalan Marika and sister to Wandjuk became the first and therefore best known Yolngu woman in Printmaking over northern Australia. Her lithe hand carved out lines that seemed perfect, outlining curves of beauty to define the animals of land and sea of Eastern Arnhem. The prints in this group which she carved, inked and printed are from her first five years learning Lino printing with Jenny Isaacs in Sydney (1982-87) - original and historic.

A collectors gem.



Antonia Kitching | *Rock pool 2019* | 45cm x 30 cm | Oil on canvas

Lives and works on Scotland Island but travels to Braidwood South Wales where she works recording the moods of nature and the fierce changes in the environment – from soft rock pools teeming with tadpoles in *Rockpool*, 2019, to the dramatic threatening blood red sky of the Braidwood fires of *Too late to alter anything*, 2020, these dramatic changes, resonate in her paintings.

Auction highlights



Bruce Goold | *Vote YES 2023* | 33.5cm x 24cm | Artist proof linocut

Bruce Goold is a highly respected and renowned Australian artist whose work covers a diverse range of interests and influences and has asserted its own unmistakable influences on Australian contemporary art and design.

VOTE YES is a hand coloured print - an artist's proof, therefore uniquely valuable. The work is a commemoration of the Voice vote with added emotions. Goold included a ballot box and a magpie voting with the YES ticket in his beak - they visit his porch every morning. The flag bunting and sign denote ballot day.

A hand coloured linocut, the black key line is printed with French oil based etching ink. When dry it is hand coloured using French water based gouache.

Goold's linocuts are represented in the National Gallery of Australia, regional galleries, the Sydney Town Hall Collection and The British Museum. After an Exhibition in London, he designed colourful rayon shirts for Mambo and his textiles are in the archive of the Powerhouse Museum and in many tropical resorts.